P
LE
S

$1.50 per Annum. Price 15 Cents.

VOLUME III. AUGUST, 1886. NO. XXXII.

Shakespeariana

LEONARD SCOTT PUBLICATION CO.

PHILADELPHIA, PA.

JAMES PYLE'S

PEARLINE

The Most Useful

WASHING COMPOUND

EVER PUT BEFORE THE PUBLIC.

Every lady, whether *housekeeping* or *boarding*, should become acquainted with its utility. It will be found as handy to have in the boudoir —for removing stains from small articles, for bathing, or for cleaning jewelry, etc.—as in the laundry or kitchen

Sold by all first-class grocers; but see that spurious articles are not forced upon you.

JAMES PYLE. New York.

THE SCRIPTURES TRUE

Historical Evidences of the Truth of the Scriptures, with special reference to the doubts and discoveries of modern times. By GEORGE RAWLINSON, author of "*Seven Great Monarchies of the Ancient Eastern World*," etc. New edition with the notes translated by A. N. Arnold. Price reduced from $1.75 to **50 cents.** Postage 10c. extra.

"We remember the intense interest with which we read these lectures at the beginning of our ministerial course. The historical principles which Rawlinson lays down and applies, and the wealth of facts which he subsidizes, remain in support of the divine word against current assailants. We are, therefore, glad to see this new edition of the lectures."—*Presbyterian Journal, Philadelphia, Pa.*

"A book of great value, and especially adapted to meet the objections of skeptics at the present day. Mr. Rawlinson, from his accurate knowledge of the literary monuments of antiquity, as well as the remarkable discoveries which have recently been made in the valleys of the Euphrates and the Nile, was peculiarly qualified for his work, and he has brought his vast stores of knowledge to confirm the historical accuracy of the Scriptures in a most convincing manner." — *Methodist Recorder, Pittsburgh, Pa.*

THE PENN PUBLISHING CO.
802 CHESTNUT ST., PHILADELPHIA.

Blackwood's Magazine

MAY 1886

Contains the first part of a New Novel by F. Marion Crawford, Author of 'Mr. Isaacs,' 'Zoroaster,' &c., entitled

"SARRACINESCA."

LEONARD SCOTT PUBLICATION CO.,

1104 Walnut Street, Philadelphia.

Registered as Second Class Matter.

Shakespeariana

THE EDITOR'S ANGLE.

26857.G.32

IN ONE SCENE—WITH A MORAL.

Editor Shakespeariana.—I' the name of jesting!
Here comes the trout that must be caught with tickling. [*T. N.* II, v.]

(*Enter General Reader.*)

Hola! stand there, [*Othello* I, ii.]
I desire more acquaintance with you. [*Merry Wives* II, ii.]

Reader.—To what effect? [*Julius Cæsar* I, ii.]

Editor.—The effect of your own purpose, [*M. for M.* II, i.]
That highly may advantage thee, [*Titus And.* V, i.]
As to your soul seems good. [*M. for M.* I, ii.]

Reader.—What advancement may I hope from thee? [*Ham.* III, ii.]

Editor.—The bettering of thy mind, [*Temp.* I, ii.]
By author's pen or actor's voice, [*Pro. Troil. and Cr.*]
Contemplative in living art, of him [*L. L. L.* I, i.]
Who had the dialect and different skill
To catch all passions in his craft of will. [*A Lover's Comp.*]

Reader.—What mean you by that saying? [*T. G. of Ver.* V, iv.]

Editor.—Marry, sir, here's my drift; [*Ham.* II, i.]
Let your study be [SHAKESPEARE];— [*Lear*, I, i.]
If my instructions may be your guide [*M. for M.* IV, ii.]
Account me your servant to study deserving, [*W. T.*, and *Lear.*]
And now SUBSCRIBE YOUR NAMES, [*L. L. L.* I, i.]
To make this contract grow. [*Temp.* IV, i.]

To You:

If you have not seen SHAKESPEARIANA, let this introduce it to you. If you have, do what you can to help enlarge its work along the lines laid down below.

This means SUBSCRIBE NOW.

It is not alone to scholarly Specialists that this appeals; but to all who value the nourishment and quickening intellectual and spiritual, which Shakespeare can give; who themselves love the intellectual life made practical, as Shakespeare made it, or who are interested in taking means to lead *Schools* and *Societies*, or isolated Students to investigate liberally, systematically, and faithfully the educational uses of the study of Shakespeare.

In October, SHAKESPEARIANA proposes to open a SCHOOL OF SHAKESPEARE, which, unlike Capell's of a hundred years ago, with its huddled, tangled mass of odds and ends in letter black and white, shall attempt to be what we have never yet had from Capell's day to the present, a real, living SCHOOL where all may learn, where Shakespeare shall teach as well as be taught, and where our studies may be conducted methodically and with what system time shall show the need.

At this day throughout our land in almost every High School, certainly in every College, Shakespeare is studied. For this study we have admirable School editions, Rolfe's, Hudson's, and the Clarendon, which amply supply the demands of class-study under the guidance of teachers. But outside of Schools and Colleges there is a large and ever-growing class of students in towns, villages, and home-circles who have no teachers, and whose work too often falters for lack of light and guidance. All attempts to Study Shakespeare, whether carried on outside or inside of Schools or Colleges under more or less competent guidance, if made co-operative and inter-dependent, might gain in directness, force and value.

It is also teacher's notes, individual aids to all, that SHAKESPEARIANA hopes to gather into its SCHOOL.

In this attempt it is manifestly impossible to decide beforehand all the details which time alone can unfold, but SHAKESPEARIANA takes pleasure in announcing that at each step it will have the aid and counsels of men like Dr. Horace Howard Furness and W. J. Rolfe, A. M., to whom with their permission it refers.

First, some foundations, for study must be laid. A preliminary view of the ground will be enlightened by selected reprints of choice matter rarely accessible.

Outline plans for the study of successive plays will follow.

SHAKESPEARIANA ventures to hope that in the effort to systematize this study it will receive *your* help.

If *you* can offer counsel, kindly give it. If in this plan *you* feel some interest, express it NOW. Address,

EDITOR SHAKESPEARIANA,

Room No. 5, 1104 Walnut Street, PHILADELPHIA.

Shakespeariana

covers the ground of contemporary Shakespearian research and criticism; collects Shakespearian news from scattered points; publishes reprints of valuable foreign articles (selected from different sources and gathered together for the convenience of Shakespearian students); and furnishes original Criticisms, Reviews and Literary Notes.

. In NOTES AND QUERIES opportunity is afforded for suggesting and discussing emendations, textual and otherwise. In the DRAMA will be found Home and Foreign notes on important representations of the Shakespearian, Elizabethan and Jacobean Drama. In STAGE NOTES more attention will be given than hitherto to the Plays and Players of to-day, the object of SHAKESPEARIANA being, wherever fit occasion offers, to bring the Stage and the Study into closer relation, and to strengthen the bonds that unite the Classic Drama with what is best and most promising in the Modern Theatre.

SHAKESPEARIANA

aims to be of use in Colleges and Schools, Libraries and Reading Rooms, to Professors and Teachers, Students, Readers and Lovers of English Literature; and to Players, Playwrights, and Play-Goers.

PUBLISHED MONTHLY BY

THE LEONARD SCOTT PUBLICATION COMPANY,

1104 Walnut Street, Philadelphia, Pa,

PRICE, FIFTEEN CENTS A NUMBER. *$1.50 A YEAR.*

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/n32shakespearian03shakuoft

SHAKESPEARIANA.

NO. XXXII. AUGUST, 1886. VOL. III.

CONTENTS:

Hamlet. Prof. HIRAM CORSON. 337

The Diary of Thomas Greene. C. M. INGLEBY, LL.D. 353

The Winter's Tale and *La Farsa*. MRS. E. CAVAZZA. 359

NOTES AND QUERIES.

Jonsonia. ALBERT R. FREY. 360

THE DRAMA

Parisian Plays. M. LOVETT CAMERON. 362

SHAKESPEARE SOCIETIES.

Avon Club, Topeka, Kas.—Shakespeare Society of New York—Skakspere Club of West Philadelphia.—Montreal Shakespeare Club—New Shakspere Society. 365

REVIEWS

Hamlet's Note-Book. 368

MISCELLANY

Shakespeare's Marriage Licence.—Shakespeare's Wife.—Shakespeare's Memorial Theatre.—Shakespeare's Part in the Queen's Jubilee.—Shakespearian Phrases.—Shakespeare and Greater England.—Shakespeare by Auction.—Shakespeare's Portrait.—Dekker on Felony.—Shakespeare and Venice.—Shakespeare in California.—Irving at Oxford. 374

Contributions on subjects within the scope of the magazine are desired, and will receive prompt attention and reply.

As SHAKESPEARIANA holds a peculiar place among periodicals, by reason of its unique design and special field, its greatest possible measure of usefulness and success can not be reached without the co-operation of all students and lovers of Shakespeare and Shakespearian literature. It asks therefore, that the members of Shakespeare Societies and Classes everywhere, will report their work and condition from time to time, and also any bits of Shakespearian news of interest, indulgently leaving their publication, of course, to the judgement of the Editor, in view of the needs, opportunities and conveniences of the magazine. Address,

EDITOR OF SHAKESPEARIANA,
1104 Walnut St., Phila.

PHILADELPHIA:
LEONARD SCOTT PUBLICATION COMPANY,
1104 WALNUT STREET.

THE

LEONARD SCOTT PUBLICATION CO'S.

PERIODICALS.

Single Copies for sale by the following Dealers in Cities named

BALTIMORE, MD.,	BALTIMORE NEWS CO.,	Sun. Iron Building.
BOSTON, MASS.,	CUPPLES, UPHAM & CO.,	283 Washington St.
CHICAGO, ILL.,	BRENTANO BROS.,	101 State St.
CINCINNATI, OHIO.	ROBERT CLARKE & CO.,	61 West 4th, St.
HALIFAX, NOVA SCO.,	T. C. ALLEN & CO.,	124 Granville St.
HAMILTON, CANADA.	J. EASTWOOD & CO.,	
MONTREAL, CANADA.	DAWSON BROS.,	233 St. James St.
NEW ORLEANS, LA.,	GEO. F. WHARTON & BRO.,	5 Carondelet St.
NEW YORK CITY, N. Y.,	BRENTANO BROS.,	5 Union Square.
PHILADELPHIA, PA.,	LEONARD SCOTT PUB. CO.,	1104 Walnut St.
PROVIDENCE, R. I.,	S. S. RIDER.	
RICHMOND, VA.,	BECKWITH & PARHAM.	
SAN FRANCISCO, CAL.,	J. C. SCOTT.	22 Third St.
ST. JOHN, N. B.,	A. & J. MCMILLAN.	98 Prince William St
ST. LOUIS, MO.,	ST. LOUIS NEWS CO.,	
TORONTO, CANADA.	HART & CO.,	31 King St., W.
VICTORIA, BR. COL.,	T. H. HIBBEN & CO.,	Masonic Building.
WASHINGTON, D. C.,	BRENTANO BROS.,	1015 Penna. Av.

Annual Subscriptions Received by all Booksellers and Newsdealers.

THE LEONARD SCOTT PUB. CO.,

1104 WALNUT STREET,

PHILADELPHIA, PA.

HAMLET.

One of the many vexed questions to which the *Tragedy of Hamlet* has given rise—a question which has, indeed, been imposed upon the play, as a good many other questions have been—is that of Hamlet's sanity or insanity.

There is no other of Shakespeare's dramas in which the hero occupies so large a space, is so great a part. Hamlet is, in fact, the all, the entire play. It is this which gives the meaning to the common saying, expressive of nothing remaining, "The play of *Hamlet* with Hamlet left out." In the introduction to the Talisman, Scott says: "*The Betrothed* did not greatly please one or two friends, who thought that it did not well correspond to the general title of *The Crusader*. They urged, therefore, that without direct allusion to the manners of the Eastern tribes, and to the romantic conflicts of the period, the title of a *Tale of Crusaders*, would resemble the play bill which is said to have announced the tragedy of *Hamlet*, the character of the Prince of Denmark being left out."

If Hamlet is deranged, he should be handed over for treatment to the superintendent of an Insane Hospital—he is not a subject for the art critic. If he is deranged, and the poet has presented through him correct phenomena of mental disease, the play may be regarded as a valuable contribution to pathology, but it is not entitled to a niche in the great temple of Art.

Hamlet's sanity, then, must be postulated, for it is only on such postulate that the art critic can proceed. But here it may asked, cannot the insane or the diseased in any form, be employed as part of the material with which the artist works? Most certainly it can—but the idea of his work cannot centre in it—cannot be based upon it. That idea must be one of health, of reason, of harmony with the constitution of things. Insanity may be employed in a work of art just as any other form of evil, of moral obliquity, of moral darkness, is employed—but insanity, or any other form of evil, of moral obliquity, of moral darkness, must be subsidiary to sanity, to the good and the true, to moral rectitude, to moral light.

Those dramatic compositions which have exerted the greatest influence over the sympathies of men, are all characterized by a large

and even predominant element of moral obliquity, of moral evil, of moral darkness. Look at all the great Greek tragedies that have come down to us, at the masterpieces of the modern drama, especially those of Shakespeare. Their power might be pronounced to be almost in direct proportion to the degree in which the element of moral darkness predominates. Witness his *Richard the Third*, his *King Lear*, his *Macbeth*, his *Othello*. All these plays, exert, and ever will exert, a powerful influence over the sympathies of mankind.

Now what is the attraction for the artist when he selects subjects so characterized by enormity, we might say, of the unreasonable? Is it that he loves darkness rather than light, that evil deeds constitute so large an element of his creations? And is it because men in general love darkness rather than light, that they sympathize so deeply with such themes when treated by a great master? Certainly not. The artist does not employ, and men are not interested in, moral darkness for its own sake; this the most depraved would not be willing to admit; but the attractive element and the real basis of their sympathy is the light which struggles with, and is intensified by the darkness.

A mere reproduction of the real, or rather the actual, in nature and in human life, is not the end of art, but the emphasizing and intensifying of these in a way to impress deeply and pleasurably the less susceptible. It is only by emphasizing the natural, and the manifold phases of human life and character, that the poet secures a response in less susceptible souls. The great poet's soul is an Æolian harp which vibrates responsive to the faintest spiritual breathings of things; but ordinary souls are like the stiff cordage of ships which makes music only when played upon by the strongest blasts.

Now one of the most effectual means of emphasis and intensity, employed by the word or color artist is, with the one, moral darkness, with the other, physical darkness, and these, in every true art product are subsidiary to moral and physical light. As Blackie remarks, in his lectures on Beauty, "a picture becomes a picture in the highest artistical sense, only when the forms and lights composing it, are separated from the great world of form and light of which it is a part, by a certain and very appreciable darkness." And this applies equally as well to word-painting as to color-painting. Without moral or physical darkness, there can be, in an art-product, no intensity of moral or physical light.

It is the light, then, which struggles with the darkness, which is revealed and intensified by the darkness, which is the ultimate aim of all art worthy of the name; and, although darkness may constitute, as it frequently does, the largest element, yet, in every true art product, it must ever be regarded as subsidiary to the exhibition of the light.

Now, if all this is true, it might appear that Hamlet's insanity, assuming him to be insane, could be brought within the category of dark and intensifying elements. If so, we should have to look outside of him for what is intensified; it would have to centre in some one of the other characters: it could not centre in him—in the unreasonable, the unreasoning. It might be resident in a great criminal, as is the case in the tragedy of *Macbeth.* But Macbeth is a responsible being; and when we sympathize with him, in an art sense, we sympathize with that *force* which we recognize as the stuff out of which true greatness and nobility of character are built. But if he were to do what he does, in a state of insanity, of irresponsibility, of unconsciousness as to the enormity of his crimes, he would no longer be an art subject, but a subject for a strait-jacket. It is not in the constitution of our common nature to sympathize with crime as crime. In the case of a great criminal like Macbeth, our sympathy goes with him to the extent that he asserts his moral freedom; and the poet keeps us assured that the man's moral sense is active, whatever be the extent to which he violates it in his outward acts. *That* the artist *as* artist is not responsible for. We see Macbeth constantly striving to reason away his guilt, to stare it boldly in the face; but it won't stay reasoned away, it won't stay outfaced. Were it not so, where would be the basis of artistic sympathy in his case? We could not bestow it upon a cut-throat villain—we could not base it upon the bosom of darkness. No. We can base it only upon what remains of moral freedom in the man, and to the extent that that moral freedom is exerted, do we bestow our sympathy.

Insanity, that degree, be it less or more, of mental derangement which does away with the responsibility of a man for his acts, cannot, of itself, be artistically treated. Art is the expression of, and must be in sympathy with, the rational and the moral Constitution of things; and a human being can, of himself, be a subject for art only when his reason and moral sense, however much they may be obscured, have that degree of vitality and activity which responsibility implies and demands.

In the tragedy of *Hamlet,* all the other persons of the drama, while having their own distinct and well-defined individualities, and independent movements of their own, may at the same time be said to exist for the exhibition of the character of Hamlet. He is, as I have said, the all, the entire play, and in him *centres* the idea of the play; and accordingly—assuming the play to be a legitimate art product, and no one certainly would deny it this character—the *a priori* conclusion in regard to Hamlet himself must be, that his reason and moral sense meet the demands of an artistic treatment. If they did not, it would be hard to explain why the play has retained its strange interest for the greatest minds in all civilized nations for two hundred and fifty years.

When the testimonies to his sanity afforded by the play are considered, the wonder is that any question was ever raised in regard to it. Those testimonies are chiefly afforded, 1, by what Hamlet says, in a direct way, in regard to himself and his actions; 2, by his soliloquies (a common means with Shakespeare, as indeed it is with all dramatists, by which his characters are made to reveal their true selves when they wish, or are obliged, to conceal them from others; Edmund, in *King Lear*, for example, and Iago, in *Othello*); and 3, by the interviews Hamlet has with his bosom friend and only confidant, Horatio.

Let us turn to these sources of evidence. And 1, what Hamlet says in a direct way, in regard to himself and his actions.

After the ghost has appeared and made his dread revelation to Hamlet, and imposed upon him the sacred obligation of avenging his foul and most unnatural murder, the Prince prepares Horatio and Marcellus for the part he is about to act. He makes them swear by his sword, which was in fact, equivalent to swearing by the cross. [I, v, 140–190.]

Hamlet, we shall see, has here already taken in the whole difficulty of the situation—and that difficulty, be it understood, is an *objective* one, not a subjective. It is not a difficulty due to Hamlet's own character. It is a difficulty *outside* of himself, as Professor Werder, in his *Vorlesungen über Shakespeare's Hamlet*, has so ably shown, in opposition to the views of Goethe, Coleridge, and, in fact, of nearly all the commentators.

The portion of Scene 5 just cited, would seem, of itself, to be quite sufficient to explain all the apparent mental aberration which Hamlet exhibits throughout the rest of the play.

Another example of the first kind of testimony I have named (what Hamlet says in a direct way in regard to himself and his actions), is afforded by his speech to his mother, in the closet scene, when the Ghost, invisible to the Queen, goes, as Hamlet tells her, "out at the portal," and the Queen says:—

> This is the very coinage of your brain:
> This bodiless creation ecstasy
> Is very cunning in.

and he answers:—

> Ecstasy!
> My pulse as yours, doth temperately keep time
> And makes as healthful music: it is not madness
> That I have utter'd: bring me to the test,
> And I the matter will re-word: which madness
> Would gambol from. Mother, for love of grace,
> Lay not that flattering unction to your soul,
> That not your trespass, but my madness speaks.
>
> [III, iv, 137–146.]

And before he leaves her, he enjoins upon her not to allow the King to get from her his secret. He says:

> Let him not make you to ravel all this matter out,
> That I *essentially* am not in madness,
> But mad in craft.
>
> [III, iv, 186.]

I might call attention to numerous minor items of evidence belonging to the first class. There is one little but very significant expression used by Hamlet, which should be noted, as it may be easily overlooked and even misunderstood. It occurrs immediately after that healthy, robust, and noble speech of Hamlet to Horatio in which we have a nice delineation of the character of his bosom friend, and a warm expression of his high estimate of it. [III, ii, 59–94.] I would remark in regard to the 84th line, which is always given by editors, "Even with the very comment of thy soul," that the reading of the folio is preferable, "Even with the very comment of *my* soul." Hamlet's meaning is, I would have thee so enter into my feelings, identify thyself with me, that when thou seest that act afoot, even with the very comment of *my* soul, thou wilt observe my uncle. The use of "my" also gives force to "Even with the very," which has less force in the other reading. Hereupon, the approach of the King, Queen, Courtiers, and others, is announced by a flourish, and Hamlet says to Horatio,

> They are coming to the play; I *must be idle:*
> Get you a place.

That is, not "unoccupied," as the careless reader might understand it, but "foolish, ligh-headed, crazy," a sense in which it is used in other places in Shakespeare. And it is worthy of notice, that for the speech of the Queen in the Closet Scene (III, iv, 137), and Hamlet's reply thereto, as quoted above, and as in the Second and subsequent Quartos, and in the Folio, in the place of this, I say, we have in the original quarto of 1602,

> *Queen.* But Hamlet, this is only fantasy,
> And for my love forget these idle fits.
> *Ham.* Idle, no mother, my pulse doth beat like yours.
> It is not madness that possesseth Hamlet.

This little speech, "I must be idle," taken in connection with the healthy, robust, and noble speech which immediately precedes, and with Hamlet's conduct which immediately follows, shows that the latter was *prepense*, and clinches the several testimonies of the first class to purely feigned insanity. By such slight clues, it is Shakespeare's manner to guard the hearer or reader of his plays against misconception. And it is not refining too much, to see considerable significance in Hamlet's saying to Horatio, "Get you a place." The court

all know the close intimacy which exists between them, and Hamlet does not consider it politic that they sit together. And when the Queen invites him to sit by her, he replies, "No, good mother, here's metal more attractive." and takes his seat by Ophelia; and Polonius, still adhering to his original opinion as to the cause of Hamlet's supposed madness, says aside to the King, "Oh, ho! do you mark that?"

There are no soliloquies in Shakespeare in which there is so perfectly natural a movement of the reflective faculty exhibited, as in that on Suicide, (III, i, 56.) Hamlet puts the question at first in the simple, abstract form;

> To be, or not to be: that is the question:

then, concretely, and in its moral bearing:

> Whether 'tis nobler in the mind to suffer
> The slings and arrows of outrageous fortune,
> Or to take arms against a sea of troubles,
> And by opposing end them?

Having put the question in these two forms, he considers what it is to die: "To die:" and after reflecting a moment, he answers, "to sleep: no more;" His decision that to die is to sleeep, no more than that, starts another question, whether, by a sleep we shall end the heartache and the thousand natural shocks that flesh is heir to." (I would remark that in the 1st Folio, the note of interrogation is placed after "flesh is heir to," and this is as it should be.)

> and by a sleep to say we end
> The heart-ache and the thousand natural ills
> That flesh is heir to?

Upon which he remarks, consonantly with his present sadness:

> 'tis a consummation
> Devoutly to be wish'd.

He then iterates to the point he has reached:

> To die, to sleep;

His mind then passes to an idea suggested by "sleep;"

> To sleep! perchance to dream! ay, there's the rub;

("rub" is a term of the game of bowls, meaning a collision hindering the bowl in its course; hence, an obstacle, impediment.)

> Ay, there's the rub;

And why?

> For in that sleep of death *what* dreams may come,

"what" is the emphatic word here; the question is, what will be

the nature of those dreams? Will they be happy, or will they be unhappy, dreams?

> For in that sleep of death *what* dreams may come
> When we have shuffled off this mortal coil,

(this entanglement, turmoil of earthly life, or, it maybe, this coil of flesh, "this muddy vesture of decay.")

> For in that sleep of death *what* dreams may come
> When we have shuffled off this mortal coil,
> Must give us pause:

Then the general result of this last reflection is set forth, and what would be the result were it not for this restraining consideration:

> there's the respect (consideration)
> That makes calamity of so long life;
> For who would bear the whips and scorns of time,
> The oppressors wrong, the proud man's contumely,
> The pangs of *dispriz'd* love,

so the Folio reads, and it is a better reading than "despised" of the Qq., a disprized or undervalued love, a love that is only partially appreciated and responded to, would be apt to suffer more pangs than a despised love:

> The pangs of disprized love, the law's delay,
> The insolence of office, and the spurns
> That patient merit of the unworthy takes,
> When he himself might his quietus make
> With a bare bodkin?

"*Quietus* is the technical term for the acquittance which every sheriff or accomptant receives on settling his accounts at the Exchequer. The mention of the law's delay introduced the idea of proceedings in the courts of law, which led him to think of the Exchequer. Many an accomptant in that court has longed for his *quietus*."

> who would *these* fardels bear,
> To grunt and sweat under a weary life,

that's the Folio reading and the correct reading: the fardels are the burdens before spoken of, the whips and scorns, the oppressor's wrong, and the other evils he had specified. Having said, who would bear (the several things he specifies) he repeats, who would bear these fardels (representing all the specified ones) for the purpose of introducing the exceptive clause,

> But that the dread of something after death,
> The undiscovered country from whose bourn,
> No traveller returns, puzzles the will,
> And makes us rather bear those ills we have
> Than fly to others that we know not of?

It's surprising that the word *these* should be omitted in all the so-called critical texts, with only two or three exceptions.

> Thus conscience does make cowards of us all;

"Conscience" seems to be used here in the sense of consciousness in general, private judgment, inmost thoughts.

> Thus conscience does make cowards of us all;
> And thus the native hue [natural color] of resolution
> Is sicklied o'er with the pale cast of thought,

i. e., care, anxiety, melancholy, whose hue is pale.

> And enterprises of great pith and moment
> With this regard (*i. e.*, of the future) their currents turn away,
> And lose the name of action.

And then noticing Ophelia, he says:

> Soft you now! The fair Ophelia!—
> Nymph, in thy orisons be all my sins remembered.

"This," says Johnson, "is a touch of nature. Hamlet, at the sight of Ophelia, does not immediately recollect that he is to personate madness, but makes her an address grave and solemn, such as the foregoing meditation excited in his thoughts."

I have dwelt thus long on this celebrated soliloquy, to show how closely and subtily *sequacious* it is. Here we have the *real* Hamlet. In the dialogue which immediately follows, with Ophelia, we have the *assumed* Hamlet, Hamlet, with "an antic disposition on." It is evident that the poet advisedly brought together this closely and subtly sequacious soliloquy and his talk with Ophelia, which to her indicates that his once "noble and most sovereign reason" is now "like sweet bells jangled out of tune, and harsh," for the purpose of strongly *contrasting* the real and the assumed Hamlet. So viewed, nothing could be more dramatically proper; nor more in Shakespeare's manner; while nothing could be more dramatically improper, if his talk with Ophelia be regarded as indicative of real mental aberration; even if it be shown to be scientific that a man can be the soundest, subtlest reasoner, one moment, and the very next moment have his faculties all in a jumble. For *Hamlet* is a work of dramatic *art*, and not a scientific treatise. Some of the experts in Insanity who have treated the subject of Hamlet's mental condition, have lost sight of this fact. Shakespeare is the supreme artist; and whatever else he is, he is first and last the artist; and he would not, could not, have made the idea of one of his greatest productions, centre in a man vibrating rapidly between reason and unreason.

The last soliloquy to which I call your attention, is that which Hamlet utters after meeting with, and questioning the Captain whom Fortinbras has sent to greet the Danish Kingdom:—

How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more.
Sure, he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fust us in unused. Now whether it be
Bestial oblivion or some craven scuple
Of thinking too precisely on the event,
A thought which, quartered, hath but one part wisdom,
And ever three parts coward, I do not know,
Why yet I live to say 'This thing's to do;'
Sith I have cause and will and strength and means
To do't. * * * *

[IV, iv, 32.]

Here we have again strong self-rebuke. But it must not be explained, I insist, on the theory of Hamlet's indisposition to action, much as it may appear to support that theory.

Swinburne justly pronounces this "the supreme soliloquy of Hamlet. Magnificent," he says, "as is that monologue on suicide and doubt . . . it is actually eclipsed and distanced, at once on philosophic and on poetical grounds, by the later soliloquy on reason and resolution."

The third kind of evidence against the theory of Hamlet's insanity is that derived from the interviews he has with his bosom-friend and only confidant, Horatio. In these interviews, he is uniformly rational, and his speeches are freighted with wisdom, and show a deep insight into life and its mysteries—a deep insight due to that spiritual susceptibility indicated in the first soliloquy, "O that this too too solid flesh would melt" (I, ii, 129), when coming events cast their shadows upon him, and he feels their shadows ere he knows from what they are cast—a deep insight which made him cognizant of more things than are dreamt of in human philosophy, and which caused him to feel deeply "what a piece of work is a man! how noble in reason! how infinite in faculty! . . . in apprehension, how like a god!"

And Horatio shows nowhere in the play that he at any time has the faintest suspicion of any mental aberration on the part of Hamlet. Their perfect faith in each other, to the end, is very beautiful. After Hamlet has received his death-wound from the envenomed sword of Laertes, he says:

Horatio, I am dead;
Thou livest; report me and my case aright to the unsatisfied.
* * * * * *
O good Horatio, *what a wounded name*
Things standing thus unknown, shall live behind me

[V, ii, 349 and 355.]

This last anxiety of the dying Hamlet, about leaving a wounded name, reflects the idea of the play so fully and, as I think, conclusive-

ly set forth by Professor Werder. Hamlet had to revenge a secret murder of which he could produce no material proof, no proof that would be accepted—only the testimony of a ghost, whose testimony no one but himself heard; and without producing this material proof, unveiling the secret murder, or forcing the King to a full confession, to have assassinated the King would have been utterly irrational; as is the assumption implied in a large body of criticism on the play, that but for Hamlet's incapacity for action, he would have killed the king. Nonsense. And there is no evidence that Hamlet was restrained by moral scruples, that an abhorrence of the deed restrained him. But there *is* evidence that his *reason*, his *common sense*, restrained him. True vengeance demanded that full proof of the king's guilt should be afforded the court and the people of Denmark: and it was true vengeance which was required by the ghost and which Hamlet sought. And now when Fate makes him the slayer of the king, he entreats his friend Horatio, in his last moments, to set him right before the world:

> If thou dids't ever hold me in thy heart,
> Absent thee from felicity awhile,
> And in this harsh world draw thy breath in pain,
> To tell my story.

Experts in insanity have testified to the genuineness of Hamlet's aberration. Well, if the phenomena be such as to cause experts to pronounce his antic disposition, genuine insanity, what of it, more than that Shakespeare knew the phenomena of genuine insanity, and, in making Hamlet feign insanity, made the feigning as like as possible to the real thing. If the feigning is meant to serve any purpose at all, the more successful it is, the better.

I am disposed to think that Coleridge and Goethe, by the somewhat similar theories they advanced, in regard to the man, Hamlet, contributed more, especially Goethe (as he exercised a wider authority than Coleridge), toward shutting off a sound criticism of the play, than any other critics or any other cause. Their *dicta* were generally accepted as quite final; and many a Shakespearian student, now living, whatever his present views may be, can remember when he so accepted them, and had not a glimmer of suspicion that they *might* be wide of the mark.

Goethe's *Wilhelm Meister's Lehrjahre*, which contained his celebrated criticism on Hamlet, was given to the world in 1795. But it was probably not read in England until Carlyle's translation of it appeared, in 1824, or thereabout.

Mr. Coleridge delivered his lectures on Shakespeare in the winter of 1811-12, and for what we possess of them we are chiefly indebted to J. Payne Collier, who took short-hand notes of a portion of the Course, which extended to seventeen lectures, two or three being on Milton. Philosophical criticism was then in its infancy; and Cole-

ridge's Lectures were regarded, and in many respects justly regarded as new revelations of Shakespeare's power, especially as an artist. Previous to that time, the *material* of Shakespeare's Plays was chiefly regarded as constituting their greatness. That he was the master-artist was hardly yet suspected.

Let us turn, for a moment, to the view taken by Goethe, of Hamlet, in his *Wilhelm Meister*, Book V. I give Carlyle's translation:

> Figure to yourselves this youth, this son of princes, conceive him vividly, bring his condition before your eyes, and then observe him when he learns that his father's spirit walks; stand by him in the terrible night when the venerable ghost itself appears before him; he speaks to the mysterious form; he sees it beckon him; he follows it and hearkens. The fearful accusation of his uncle rings in his ears; the summons to revenge and the piercing reiterated prayer: "Remember me!" And when the ghost has vanished, whom is it we see standing before us? A young hero panting for vengeance? A born prince, feeling himself favoured in being summoned to punish the usurper of his crown? No! Amazement and sorrow overwhelm the solitary young man; he becomes bitter against smiling villains, swears never to forget the departed, and concludes with the significant ejaculation: "The time is out of joint: O cursed spite, That ever I was born to set it right!" In these words, I imagine, is the key to Hamlet's whole procedure, and to me it is clear that Shakespeare sought to depict a great deed laid upon a soul *unequal to the performance of it.* In this view I find the piece composed throughout. Here is an oak tree planted in a costly vase, which should have received in its bosom only lovely flowers; the roots spread out, the vase is shivered to pieces. A beautiful, pure, noble, and most moral nature, without the strength of nerve which makes the hero, sinks beneath a burden which it can neither bear nor throw off; every duty is holy to him, this, too hard. The impossible is required of him,—*not the impossible in itself, but the impossible to him.* How he winds, turns, agonizes, advances and recoils, ever reminded, ever reminding himself, and at last almost loses his purpose from his thoughts, without ever again recovering his peace of mind.

Here, it will be observed, the difficulty of Hamlet's situation is attributed mainly to *subjective* causes: it lies within Hamlet himself. "The impossible," Goethe says, "is required of him,—not the impossible in itself, but the impossible to him." All of which is equivalent to saying, if Hamlet were *other* than he is, the thing could be easily enough done. We shall consider further on whether it could.

Turning now to Coleridge's view, we shall see it is substantially the same as that of Goethe. The difficulty of Hamlet's situation he attributes wholly to subjective causes. He says,

> I believe the character of Hamlet might be traced to Shakespeare's deep and accurate science in mental philosophy. Indeed, that this character must have connection with the common fundamental laws of our nature may be assumed from the fact, that Hamlet has been the darling of every country in which the literature of England has been fostered. In order to understand him, it is essential to reflect on the construction of our minds. Man is distinguished from the brute animals in proportion as thought prevails over sense: but in the healthy processes of the mind, a balance is constantly maintained between impressions from outward objects and the inward operations of the intellect;—for if there be an overbalance in the contemplative faculty, man thereby becomes the creature of mere meditation, and loses his natural power of action.

And then he makes the following astounding statement:

> Now one of Shakespeare's modes of creating characters is *to conceive any one intellectual or moral faculty in morbid excess, and then to place himself, Shakespeare thus mutilated or diseased, under given circumstances.*

Macaulay more truly says, in his Article on Madame D'Arblay, that

> it is the constant manner of Shakespeare to represent the human mind as lying, not under the absolute dominion of one domestic propensity, but under a mixed government, in which a hundred powers balance each other. Admirable as he was in all points of art, we must admire him for this, that, while he has left us a greater number of striking portraits than all other dramatists put together, he has scarcely left us a single caricature.

But would not such a mode of creating characters as Coleridge ascribes to him result in caricature? And in caricature only? It certainly would. That is rather Ben Jonson's mode of creating character. He personifies autocratic moods and humors, and does not, therefore, attain to complete personalities, actuated by a subtle complexity of motives, and exhibiting what Dowden calls "the mystery of vital movement.'

Coleridge says:

> In Hamlet Shakespeare seems to have wished to exemplify the moral necessity of *a due balance* between our attention to the objects of our senses and our meditation on the workings of our minds,—an *equilibrium* between the real and the imaginary worlds.

Is not such a view, I would ask, by the way, unShakespearian—that Shakespeare wished to *examplify* etc.? One is likely to go astray when he sees, or looks for, abstract notions operating in a play of Shakespeare. Coleridge continues:

> In *Hamlet*, this balance is disturbed; his thoughts, and the images of his fancy, are far more vivid than his actual perceptions, and his very perceptions, instantly passing through the medium of his contemplations, acquire, as they pass, a form and color not naturally their own. Hence we see a great, and almost enormous, intellectual activity, and a proportionate aversion to real action consequent upon it, with all its symptoms and accompanying qualities. This character Shakespeare places in circumstances, under which it is obliged *to act on the spur of the moment* [!]: Hamlet is brave and careless of death; but he vacillates from sensibility, and procrastinates from thought, and loses the power of action in the energy of resolve.

This is as explicit and emphatic as it can be made. The difficulty with Hamlet, according to Coleridge, is a wholly *subjective* one—"a great, an almost enormous intellectual activity" inducing "a proportionate aversion to real action." And this statement, strong as it is, is even emphasized by the statement that "Hamlet is *brave and careless of death.*" His bravery and his disregard of death are not sufficient to overcome his aversion to action induced by his intellectual activity—although the *call* for action has come from the spirit

of an honored father, of blessed memory, who was "of life, of crown, of queen, at once dispatch'd;" who was to one who occupies the throne, "Hyperion to a satyr!" If this is a true characterization of Hamlet, what a monstrosity he is! the greatest monstrosity to be found in all dramatic literature. And such a monstrosity, we are told, by Coleridge himself, "has been the darling of every country in which the literature of England has been fostered." Why, if an enormous intellectual activity can possibly have such dire consequences, as to bind a man, hand and foot, and thus to disable him from performing the most sacred duties, there should be placarded, in colossal and glaring letters, at all the corners of our streets, for all men to read, BEWARE OF AN ENORMOUS INTELLECTUAL ACTIVITY. We should shut up all colleges and universities, for fear many young men and young women, through the intellectual stimulant these institutions afford, might be so unfortunate as to attain to an enormous intellectual activity. Why, in the name of everything that's reasonable, where's the dramatic interest to come from, with such an irredeemable do-nothing for the hero of the drama as Coleridge represents Hamlet to be? Whatever interest such a man might have for the mental philosopher, it's the *dramatic* interest we must always look for, in a play of Shakespeare's. Shakespeare is a dramatist, and always a dramatist, not a psychologist. And we shall always find a true dramatic interest, in his plays, if we look for it aright.

Before Coleridge delivered his lectures in London, August Wilhelm Schlegel had given his, on Dramatic Art and Literature, in Vienna, in 1808, which were published under the title, *Vorlesungen über dramatische Kunst und Literature*, 1809. It was thought that Coleridge was indebted to him, by reason of certain striking similarities of view. But there is no evidence of such indebtedness. The evidence rather is that he was *not* indebted to Schlegel, and that evidence comes from Hazlitt, who disliked Coleridge. He says: "I myself heard the very same character of Hamlet from Coleridge before he went to Germany (that was in 1798) and when he had neither read nor could read a page of German."

Schlegel's view of Hamlet is, in the main, that of Goethe and Coleridge, namely, to put it in the most general way, that Hamlet's not carrying out the injunction of his fathere's ghost, was due to subjective causes, and not to objective obstacles. One sentence from Schlegel will be sufficient to show this. "The whole," he says, "is intended to show that a calculating consideration, which exhausts all the relations and possible consequences of a deed, *must cripple the power of acting*." I would remark here, by the way, that it can never be truly said of any play of Shakespeare's, that, to use Schlegel's expression, "the whole is intended to show" this, that, or the other. That would imply that his work moves under the condition of a *notion* of some kind; that he started with an abstraction, and that the ab-

straction determined the movement of his work. *Romeo and Juliet*, we are told by a large number of prominent commentators, among them being Gervinus, Ulrici, Coleridge, Hallam, Maginn, Mézières, Taine, Tieck, 'is intended to show' the bad consequences of excess, and the importance of moderation. It is no more the purpose of the play to show the bad consequences of excess, and the importance of moderation, than it is the purpose of a violent rain-storm which beats down the farmer's crops and washes away the garden-beds, to teach moderation;—than it is the purpose of a freshet on the Ohio river, which destroys life and property, to teach the importance of moderation. The student whose mind is set on moral didacticism, and insists on it, should study some other author than Shakespeare. The moral platitudes of Tupper's Proverbial Philosophy would suit him better.

Shakespeare nowhere in his works, shows himself concerned that his meaning in the abstract should be distinctly exhibited. It is not the abstract which he is occupied with. If he did so show himself, he would not be the great dramatist he is; for that would imply that, in the composition of a play, he was occupied overmuch with the notional, the abstract, to the detriment of the concrete vitality of his art. And it is, I think, because the real creative energy of the poet was ever dominant, that theories which no man can number have been raised as to his meanings, by minds with a predominating *notional* drift, which, by reason of this notional drift, are not brought into requisite sympathy with the creative energy, but pick nice little moral pebbles out of the stream of that creative energy.

Neither Goethe, Coleridge, nor Schlegel intimate, even, the *objective* theory, in regard to the tragedy of Hamlet (the only theory consonant with the Shakespearian dramatic art), which Karl Werder has so elaborately developed in his *Vorlesungen über Shakespeare's Hamlet*,* Berlin, 1875. Horace Howard Furness pronounces Werder's volume on Hamlet, the most noteworthy that has appeared in Germany, although its main idea is found in Klein's article in the *Berliner Modenspiegel*, 1846; and George Fletcher has distinctly indicated it, in a paragraph of his criticism on *Romeo and Juliet*, p. 388 of his *Studies of Shakespeare*, London, 1847. It is to be regretted that this sagacious critic's *Studies of Shakespeare in the play of Hamlet, with observations on the criticism and the acting of that play*, announced as in preparation, at the end of the former work, never appeared. No English critic, perhaps, ever understood better the constitution of Shakespeare's Plays than did George Fletcher.

The objective theory, briefly stated, is, that the obstacles to Ham-

* Horace Howard Furness, in his New Variorum edition of *Hamlet*, has given large extracts from Werder, which embraces the entire dramatic action as set forth by him in his *Vorlesungen*, Berlin, 1875; and to these extracts students are referred. They are contained in Vol. II of Furness's *Hamlet*, pp. 354–371.

let's carrying out the injunction of the ghost, are wholly *objective*—that he has the power of acting, plenty of it, and all other powers in an eminent degree, required for what has been enjoined upon him to do, but he cannot achieve a true revenge by simply assassinating the King. He has a secret murder to deal with; and that secret murder must first be unveiled to the court and the people, before a rational revenge is possible—before he can, in a true sense, *fulfil* the duty which has been imposed upon him by the ghost of his father.

The theory of Hamlet's *constitutional aversion to real activity*, so strongly put by Coleridge, is pushed to the absurd, by a writer in the *Popular Science Monthly*, for May, 1880, pp. 60–71. His article is entitled *The Impediment of Adipose—a celebrated case*, the celebrated case being that of our friend, Hamlet, who, he says, is described with one dash of the pen: "He's fat and scant of breath." This is that "unknown quantity" which confounded Schlegel, and which Goethe thought he had found in the lines,

> The time is out of joint; O cursed spite!
> That ever I was born to set it right,

Poor Hamlet (strange that nobody ever discovered it before) is weighted down with a non-executive or lymphatic temperament. By reason of his fatness and his scantness of breath, he lacks the energizing temperament, without which the brain is but a dumb mass of latent possibilities. His procrastination is the result of his "too-too solid flesh." But for that burden of adipose substance, he were simply the most active fellow in Europe. He is afflicted with a *spherical* obesity, as indicated by his reply to the ghost's "Remember me:" "Remember thee! Ay, thou poor Ghost, while memory holds a seat in this distracted *globe*." This obesity is also indicated, in the speech of Ophelia,

> He raised a sigh so piteous and profound
> As it did seem to shatter all his *bulk*.

We are informed in a foot-note that medical men regard frequent sighing as a sign of heart disease, caused by superfluous fat. Ophelia also speaks of him as "pale as his shirt;" and paleness, the writer informs us, is a symptom of anaemic adipose. But she gives no hint that, like Falstaff, he has fallen away vilely. If such has been the case, it would have been the first thing to attract the attention of a young lady who believed one mad for the love of her. No; neither love nor lunacy has told the least on his "bulk."

In V, ii, 282, the king drinks "to Hamlet's better *breath*;" and the queen-mother makes the exclamation, which is taken as the keynote of this adipose theory, "He's fat and scant of breath;" and then adds, "Here, Hamlet, take my napkin, rub thy brows." And a little further on she says, "Come, let me wipe thy face." Can we

not see, says the writer, the perspiration trickling over thy broad, heavy cheeks, as we read these lines? It was surely from experience that he spoke of sweating and grunting under a weary life.

Our attention is also called to the fact that when Hamlet takes his leisurely walks in the hall, this quiet exercise goes under no other name than a "breathing time;" and when his obesity is considered, how apt appears his reply to Osric: "Sir, I will walk here in the hall; if it please his majesty, this is the *breathing-time* of day with me."

The testimony as to the torpid condition of the Prince, consequent upon his fatness, and his scantness of breath, is not yet at an end. When Horatio says, "You will lose this wager, my lord," Hamlet replies, "I do not think so; . . I shall win at the odds. But thou would'st not think *how ill all's here about my heart;* but it is no matter." Just such an answer, the writer informs us, as a person might make who was suffering from fatty degeneration; the consideration of the unpleasant possibilities of the duel had brought the action of the heart almost to a stand still—the result of a chronic sluggish circulatory system.

The consequences of poor Hamlet's unfortunate physical condition, is summed up by the writer, in the following sentence:

> The fine spirit, the clear insight, the keen reader of other men's thoughts is imprisoned in walls of adipose, and the desire for action dies out with the utterance of wise maxims, philosophic doubts, and morbid upbraidings of his own inertness.

This is all infinitely ludicrous; but it is also infinitely sad, that such a theory should be set forth, in sober earnest, in a leading scientific journal. But any explanation of the man Hamlet, which proceeds upon the assumption of the theories of Goethe and Coleridge, must be as wide of the mark as is this, though it may not be so fleshly. And there'll be no end to such criticism until there's a general recognition among Shakespeare scholars of what constitutes the real difficulty of the situation in which Hamlet is placed,—a difficulty *entirely independent of his own intellectual and spiritual temperament,* but a difficulty especially fitted to bring that temperament into the fullest play. And I would add that the reader of the tragedy whose interest is in the subjective Hamlet, rather than in the dramatic action, must recognize the fact that the subjective Hamlet—all the thoughts, and musings, and feelings, which so interest that reader—becomes doubly interesting when he knows its relation to the objective difficulty.

THE CORNELL UNIVERSITY. HIRAM CORSON.

THE DIARY OF THOMAS GREENE.

There seems to be a fatality about this contemporary record of Stratford and its surrounding parishes; for I have rarely seen any allusion to it, or any review or notice of my Edition of the Diary, without such errors of statement as I should have thought impossible, had I not myself experienced the same tendency to go astray, and only with great pains kept myself pretty free from mistake. As it is, a few errors have intruded into my Introduction, which I will mention later on.

The review of my volume at pp. 189–191, of the current volume of SHAKESPEARIANA has some errors peculiar to itself. These seem to demand some notice on my part.

In the first place, the War of the Enclosures was not "over a piece of ground," but embraced, among other portions, a very large estate, part of which I have shown on a modern plan with a contemporary sketch of some small portions in illustration of my Introduction and of the Transcript of the Diary.

Secondly, the principal entry, which records a certain fact respecting the Welcombe Enclosures, and mentions "Shakspeare," with the prefix of his initial "W," (for in all other cases he is either "my Cosen Shakspeare," or "Mr. Shakspeare,") is not quite correctly quoted, and is quite erroneously remarked upon, in the review to which I am replying. Here is the entry:

14 Aug. 1615 Mr. Barker dyed { Sep W Shakspeare tellyng J. Greene that I was not able to *he* [erased] bear the encloseyng of Welcombe.

Many questions arise upon this. Why is the second entry bracketted? Why is the verb *tell* employed in the participial form? Who is "I?" What was Greene about writing, when he actually wrote "he" and then erased it? What is the meaning of "beare" in this sentence? I may add that "W" has been misread "Mr."; "tellyng" has been misread "told;" "able" has been misread "abble"—a blunder I have hitherto found myself *unabble* to arrest, though the MS. is quite plain and unequivocal—and the erased word has been dropt out of the account; "encloseyng" has been misspelt in various ways, etc. I take these questions *seriatim:*

1. It is evident that Thomas Greene entered this, the first September item, after the rest of the page had been filled; and that he availed himself of a blank space opposite "14 Aug. Mr. Barker dyed," in order to attach the new entry to one of the preceding month; and for this purpose employed the bracket.

2. The participle is used here, as in the very next entry, viz: "5 Sep his sendyng James" [i. e. James Greene, Thomas' brother] etc.; and the intention was evidently to suggest *nota bene*, or "remember;" indeed, the first entry in the diary is, "r Martis 15 No: I asking Mr. Manneryng how they did meane to deale with me," etc., where "r" is an abbreviation for remember;" just as N. B. means with us *nota bene*. It will be observed that the important entry in question is simply dated "Sep," the day not being specified. I suppose Thomas Greene, when he put it in, did not remember the exact day; or else, that he remembered it was earlier than the 5th Sep., which is the date of the next entry; and that he intended it to fall into its chronological place as belonging to the period 1–4 Sep.

3. The "I" is our chief difficulty. Mr. Edward Scott suggested to me what had also occurred to myself, that the Diarist was thinking of what Shakespeare *actually* said to T. Greene: q.d. "*I* am not able to beare," etc. So that the "I" would indicate Shakespeare. But this I do not think likely. Dr. F. J. Furnivall is strongly of opinion that the "I" means the writer, Thomas Greene himself; and that Shakespeare is here represented as having told J. Greene that Thomas Greene was not able, etc. Other record-readers are of the same opinion. But such common sense as I have runs counter to it. To me it is as plain as a pike-staff that there would be a total absence of motive for this entry, if it did not record the views of some other person than the Diarist. If any one knew what Thomas Greene was or was not "able to beare," it would be Thomas himself; and he could not possibly require a reminder of that. If, however, he had lied to Shakespeare, and made him believe that he, the Town Clerk, was averse to the Enclosures, what possible motive could the Diarist have had in making this note on the blank space, as an after thought. The more I think over this matter the more I am convinced that Dr. Furnivall and the record-readers are wrong; and that the "I" was Thomas Greene's error for "he," the person being Shakespeare; who had told J. Greene that he, Shakespeare "was not able to beare the encloseyng of Welcombe."

4. The erased word *he*, was evidently a mistake for *be;* the writer intended to write what he afterwards did write "beare·" only he wrote *he* in mistake, and at once erased it. This is the rock upon which the reviewer in SHAKESPEARIANA struck. He fixed the disputed interpretation on the "he," instead of on the "I." In my contention the Diarist wrote "I" when he intended to write "he;" and this was a trick he had, for he has made the mistake five times in

the diary, and in one of those five places he did not detect the error, for he has left it uncorrected. On the very first page he writes, "I willed him to learne what I could and I told him so would I." Here "I could" is assuredly an error for "he could."

5. As to the word "beare," I have interpreted it to mean *carry on* or *support*. I understood and still understand the Diarist to have recorded, that Shakespeare told J. Greene that he, Shakespeare, could give no active support to the project for enclosing the common fields of Welcombe, and this notwithstanding, that as a good man of business, he had secured himself against loss in case the enclosures were carried out by W. Combe and Replingham against his wishes.

The whole of the Diary can be inspected at Shakespeare's birthplace, at Stratford; for the Muniment-room of the Corporation is on the ground floor of Shakespeare's house, and the Wheler collection is on the first-floor. Accordingly, a visitor wishing to see all the leaves of the Diary, should get the Town Clerk to attend with the key, and on payment of the usual fee, vol. 13 of *Miscellaneous Documents* will be taken down for his inspection. The remaining leaf of the Diary is in a volume upstairs, entitled, *Documents collected by R. B. Wheler*. The Librarian will show this free of charge. I will only add (1) that Mr. J. O. Halliwell's *Descriptive Calendar* contains nothing but the statement of fact that the three leaves are in vol. 13 of the Records of the Corporation; (2) that the maps in my edition of the Diary *do definitely settle the situation of the "lands,"* though not the entire boundary; and (3) that only one edition of the Diary is on sale, viz: that containing the autotypes of the original. I have, however, given to a few of my friends copies of the letter-press without the autotypes; but these "short copies" are not procurable at any price.

C. M. Ingleby.

"THE WINTER'S TALE" AND "LA FARSA."

Upon the question, often discussed, whether Shakespeare read Italian, it is possible that light may be afforded by means of Italian luminaries, and certainly the manifold outlines and stupendous coloring of his dramatic pictures can well bear lighting from every side. Of the Italian luminaries just referred to, Mr. Richard Grant White, of America, and Signor G. Cesareo, in Italy, have cited Ariosto and Berni, apropos of the passages in *Othello*, "who steals my purse," and "there's magic in the web," as well as Giraldi Cinthio, from whose *novelle* Shakespeare took the tragic story of the Moor. As every reader has observed, Shakespeare availed himself in masterful fashion of whatever pleased his fancy; and often indeed, did the workmanship so greatly surpass the material, that his possession of an idea seemed based upon the utter transformation, almost the fresh creation, which he had effected from mediocre matter.

No one of his plays more perfectly exemplifies his superb disdain of consistency, his habit of rendering iron facts flexible by the heat of his genius, and bending them to suit his purpose, than does the *Winters' Tale*. The critics have not been slow to note this point. Hudson, for example, speaks of Shakespeare in this play

> making Whitsun pastorals, Christian burials, Giulio Romano, the Emperor of Russia and Puritans singing psalms to hornpipes, all contemporary with the oracle of Delphi.

Ulrici observes:

> We have here the full sway of accident and caprice in the concentration of events, circumstances and relations, everything is removed from common experience.

And Richard Grant White declares that

> The *Winters' Tale* is remarkable, even among Shakespeare's plays, for its defiance of all restraint of time and place. No other approaches it in its recklessness of these conditions.

And Gervinus points out that, not content with the wonders contained in Robert Greene's tale of *Dorastus and Fawnia*, upon which the *Winter's Tale* was founded, Shakespeare

increased still more the marvellous and miraculous in his subject, he disregarded more and more the requirements of the real and probable, and treated time, place and circumstances with the utmost arbitrariness..

Hence it may well be asked, What gave this notable impulse to Shakespeare's mind to cross with still freer steps the bounds of the dramatic unities which he had before, partially and reluctantly, respected? The answer to this question, like that of many others concerning the Elizabethan drama, may be sought for among the Italians of that time. There is no need to more than allude here to the immense debt of English to Italian drama, to the eagerness with which English writers of that period seized upon the fantastic horrors on horrors afforded by the facts of Italian history—which they assimulated with such Anglo-Saxon vigor that there arose the proverb, "Inglese italianato è il diavolo incarnato." The severe temperament of the English emphasized their treatment of subjects taken from Italian *novelle* and plays; and if Heywood and Marlowe spoke slightingly of the dramatic genius of Italy, they as well as Ford, Webster, Massinger and others took from it their themes, magnifying these terrible shapes as if seen through the mists of the Northern imagination. Italy appeared to them a Circe, who filled for them strange cups of inhumanities. And while these darker dramatists supped full with horrors, Shakespeare may well have accepted from Italy a new charter of liberty.

And this charter is perhaps to be found in the writings of the Florentine Cecchi, one of the foremost playwrights of his time. He particularly cultivated a species of play called the *Farsa*, which he thus describes:

> The *Farsa* is a new third species between Tragedy and Comedy. It enjoys the liberties of both and shuns their limitations, for it receives into its ample boundaries great lords and princes, which comedy does not; and like a hospital inn, welcomes the vilest and most plebeian of the people, to whom Dame Tragedy has never stooped. It is not restricted to certain motives; for it accepts all subjects, grave or gay, profane and sacred, urbane and rude, sad and pleasant. It does not care for time or place. The scene may be in a church, or a public square, or where you will; and if one day is not long enough, two or three may be employed. What, indeed, does it matter to the Farsa? In a word, this modern mistress of the stage is the most amusing, the most convenient, the sweetest, prettiest country lass that can be found upon our earth.

In quoting this extract from Cecchi's Prologue to the Romanesca (Firenze: Cenniniana, 1874) it has seemed best to use the translation of Mr. John Addington Symonds, thus securing the most exact as well as the most spirited rendering possible to the English language.

Has not the reader recognized in this portrait of *La Farsa* (from which our modern farce is a thousand times removed) the true description of the plan, material and characters of the *Winter's Tale?* Is not here ample apology for the rapid flights from Sicilia to Bohemia;

the years that changed Perdita from babyhood to the queenliness of her sixteen summers; the kings and queens, whom comedy dares not receive; the shepherds and Autolycus, whom tragedy would cast out?

Mr. Symonds has observed that the description of the *Farsa*, together with more which follows it, rounds off a picture which exactly applies to the Elizabethan drama. But of all the English dramatists of the time, who would have received this declaration of liberty more enthusiastically than would Shakespeare? It even seems as though he had wished to express in the veiled manner of the times, his allegiance to "the modern mistress of the stage" since he describes Perdita in nearly the precise words in which Cecchi set forth the graces of *La Farsa*.

> This is the prettiest lowborn lass that ever
> Ran on the green-sward . . . . .
> . . . . Good sooth, she is
> The queen of curds and cream.
>
> [IV, iv, 156–160.]

And like a devout pilgrim to the festal shrine of *La Farsa*, Shakespeare seems to have made the complete tour of the large free realms of which she was the patroness. Apologists have not been lacking for the inconsistencies, exceeding those of Robert Greene's tale; George Sand undertook to prove that Ottakar of Bohemia possessed a seaport on the Adriatic; stress has been laid upon the existence of painted statues —but it is probable that Shakespeare would have flooded with his fancy the very inland of Bohemia, had Ottakar never thought to extend his empire; and would have tinted his statue of Hermione with whatever colors pleased him, if every other statue in the world had been of the whitest marble that ever was mined. Like most converts he was prepared, his natural temper favoring this, to do enthusiastic extreme honors to *La Farsa*.

Beside this internal evidence of scope and nearly precise verbal likeness, another testimony which seems apropos is found in the arrangement of Heminge and Condell's folio of 1623, in which *The Winter's Tale* was published for the first time, and when it is inserted after all the other comedies. Mr. Grant White notes that it appears as though the editors at first had thought to place it among the tragedies, and then decided to rank it among the comedies. With their experience in dramatic editorship, it seems sufficiently probable that Heminge and Condell would have understood that *The Winters' Tale* was "a third species, between tragedy and comedy," and, therefore, set it in its appropriate place.

A very brief sketch of the origin and development of the *Farsa*, as further evidence of its correspondence with the plan of the *Winter's Tale*, can best be introduced by means of a thoughtful comment of Furnivall upon this play: "Its purpose, its lesson, "he says," are to

teach forgiveness of wrongs, to give the sinner time to repent and amend, not to cut him off in his sins, to frustrate the crimes he has proposed."

What, the reader will be tempted to ask, is the connection between this serious doctrine and the smiling caprices of *La Farsa*? Permit the information, those of the readers who may not be already aware of the fact, that the *Farsa* was the third and the youngest of a dramatic triad, of which the elder two, at least, were very devout; and the *Farsa* was not without some share in the goodwill that existed between these three sister nymphs of Thespis and the three theological virtues. The *Farsa*, to leave metaphors and descend to the facts of the stage, was preceeded by two distinct forms ot the Italian drama, called *Sacre Rappresentazioni*, and if a *Farsa* contained any moral precept or example whatsoever, it was counted as a third form of the same name. The first *Sacre Rappresentazioni* were for the edification of the people, directed by ecclesiastics, and representing events of Biblical history. They were acted by boys, singing to their lutes; and this species of oratorio, mostly in recitative interspersed with part-songs, often ended with an ascription or a benediction. The second form of *Sacre Rappresentazioni* dramatized the lives of saints, and magnified the advantages of the monastic life. The stories of these saints were often romantic, and this admixture of human interest led by an easy transition to the third class of *Rappresentazioni*, which were, precisely like the *Winter's Tale*, dramatized *novelle* inculcating some moral, though it must be admitted that the adjective *Sacre* was sometimes held by a very tenuous thread of doctrine or ethics.

Cecchi—already cited as the advocate of *La Farsa* the work-a-day dress of the *novella*, that of a Sunday might go brave in the garb of a *Sacra Rappresentazione*,—was famous for this species of didactic drama. His elaborate *Esaltzione della Croce* was acted in Florence, as a celebration at the time of the marriage of Ferrando de' Medici to Christina of Lorraine. Here then, from Cecchi, we learn how the *Sacre Rappresentazione* led straight to the *Farsa;* and since, the *Winter's Tale* teaches how the winter of discontent may be made glorious summer by the virtues of patience, forgiveness and expiation, it may be counted for its morality, in the third class of *Sacre Rappresentazioni*, while for its charming poetic and dramatic license, it belongs among the maids of honor of *La Farsa*, but in either case, is rightly placed "between comedy and tragedy."

It seems indeed, somewhat presumptuous to hope to add, at this late and learned day, anything to the vast amount of Shakespearian comment and information, but this little candle, lighted by Messer Cecchi in his time, throws its beams as far as our own century, and may perhaps suffice to lighten some least shadow which yet clings about the relation of Shakespeare's work to Italian literature and drama.

E. Cavazza.

NOTES AND QUERIES.

CONDUCTED BY J. PARKER NORRIS.

[*Correspondents and Contributors in quoting from Shakespeare's plays should cite not only the acts and scenes but also the lines. The numbering of the lines should in all cases, follow the Globe edition.*]

JONSONIANA.

There has recently come into my possession a copy of the 1607 quarto of *Volpone*, which is worth calling attention to. I had always supposed that prior to the first (or 1616) folios of Ben Jonson's works, only one quarto was known, but it would appear to be otherwise. The original title page and last leaf of my copy are wanting, and the chief point of interest attached to the work is a manuscript copy of the missing last leaf, by the hand of the early poet of the sixteenth century, on what appears to be a fly-leaf of the original work. The thought that others besides myself might be curious to see a version of a portion of this play by a writer probably contemporaneous with the author, has induced me to draw the following parallels, which exhibit readily the changes which it has been subjected to.

[Folio of 1616. p. 522–523].

Is, that thy substance all be straight confiscate
To the hospitall, of the *Incurabili:*
And, since the most was gotten by imposture,
By fayning lame, gout, palsey, and such diseases,
Thou art to lie in prison, crampt with irons,
Till thou bee'st sicke, and lame indeed. Remove him.
Volp. This is call'd mortifying of a *Foxe.*
Avoc. I. Thou *Voltore,* to take away the scandale
Thou hast giu'n all worthy men, of thy profession,
Art banish'd from their fellowship, and our state.
Carbaccio, bring him neere. We here possesse
Thy sonne, of all thy state; and confine thee
To the monasterie of *San' Spirito:*
Where, since thou knew'st not how to live well here,
Thou shalt be learn'd to die well. *Carb.* Ha! what said he?
Com. You shall know anone, sir. *Avoc.* Thou *Corvino,* shalt
Be straight imbarqu'd from thine owne house, and row'd

Round about *Venice*, through the *grand canale*,
Wearing a cap, with faire, long asses eares,
In stead of hornes: and, so to mount (a paper
Pin'd on thy brest) to the *berlino*——*Corv.* Yes,
And, have mine eies beat out with stinking fish,
Bruis'd fruit, and rotten egges——'Tis well. I'm glad,
I shall not see my shame, yet. *Avoc.* I. And to expiate
Thy wrongs done to thy wife, thou art to send her
Home to her father, with her dowrie trebled:
And these are all your iudgements. (*All* Honour'd fathers.)
Avoc. I. Which may not be reuok'd. Now, you begin.
When crimes are done, and past, and to be punish'd
To thinke what your crimes are: away with them.
Let all, that see these vices thus rewarded,
Take heart, and loue to study 'hem. Mischiefes feed
Like beasts, till they be fat, and then they bleed.

VOLPONE.

THE seasoning of a play is the applause
Now, though the *Foxe* be punish'd by the lawes,
He, yet, doth hope there is no suffring due,
For any fact, which he hath done 'gainst you;
If there be, sensure him: here he, doubtfull, stands.
If not, fare iouially, and clap your hands.

[Q. of 1607. Unpaged.]

Is, that thy substance all be straight confis
to the Hospitall, of the Incurabili:
And since the moste was gotton by imposture
by faigning lame, goute, palsey, & such diseases,
thou art to lye in prison, crampt, w^th^ Irons,
till thou beest sick, & lame, indeed, remoue him:
volp: This is called mortifyinge of a foxe
auoc: I: thou voltore: to take a waye the scandale
thou haste giuen all worthy men: of thy pfession
art banishd from their fellowship & our state.
Corbaccio: bringe him neere, wee heere possesse
thy sone, of all thy estate; & confine thee
to the Monastery of San spirito:
where, since thou knewest not how to liue well here,
thou shalt be lern'd to dye well. Corb: ha, what sd he:
Com: you shall knowe anone, Sir. Auoc: thou Coruino, shalt
be straight imbarqu'd from thyne owne house, & roud
rounde aboute venice, through the grand Canale,
wearinge a capp: w^th^ fayer longe asses eares
instead of hornes: & se, [*sic.*] to mounite (a pap
pinde on thy brest, to Berlino.——Crow, yes,
and, haue mine eyes beate out w^th^ stinkine fish
brus^d^ fruite & rotten eggs——'tis well I am gladd
I shall not see my shame, yet—Anoc: I: & to expiate
thy wronges done to thy wife, thou art to send her
home, to her father, w^th^ her dowrie trebbled:
and theis are all yo^r^ Judgm^ts^, All: honoured, ffathers
auoc: i: w^ch^ maye not be reuoked. now you begin

when crimes are done & paste, & to be punished,
to thinke what yo^r crimes are, awaye, w^th him:
let all, that see theis vices thus rewarded,
take harte, & loue to study hem, mischeifes feede
like beastes, till they be fat, & then y^d bleede.
uolp: The seasoninge of a play, is the aplause
now, though the fox be punished by the lawes,
he yet doth hope there is noe sufferinge due,
for any fact w^ch he hath done against you,
If there be, censure him, here he doubtfull stands
If not, fare Iouially, & clap your hands.

Here then, is a version of *Volpone*, which appears to have been carefully copied from a printed edition. But which one? The disregard of capital letters, the non-italicized words (L. 2, 13, 18 and 21), the orthography of such words as "gotton," (L. 3), "faigning," (L. 4), "pffession," (L. 9), "sone," (L. 12), "dye," (L. 15), "fayer," (L. 19), "mounite," (L. 20), "pinde," (L. 21), "stinkine," (L. 22), "ffathers," (L. 27), "paste," (L. 29), and "aplause," (L. 35), and finally the imperfect punctuation, all seem to indicate the existence of a text printed between the date of the representation in 1605, and the first edition of 1607. Whalley and Cunningham are both silent upon the subject, and Halliwell, in his *Dictionary of Old English Plays*, simply states that it was "acted by the King's servants" in 1605. *Volpone* is mentioned in *The Mousetrap*, *Epigrams*, by H. P., which book was printed in 1606, and may not a quarto have been issued in this year, subsequently corrected by its author, which has not come down to us?

Albert R. Frey.

THE DRAMA.

PARISIAN PLAYS.

The theatrical season of Paris is closed, and the moment seems to have arrived for taking a retrospective glance at the dramatic events of the past winter. On the whole it has been less fertile in successes than those which preceeded it. At the Théâtre Français, *Le Parisien*, though certainly a success had not anything like the enthusiasm with which the *Denise* of M. Alexandre Dumas was recived last year, and M. Octave Feuillet's *Chamillac* arrives too late in the day to fairly form part of the winter's programme. M. Copeés historical play of *Les Jacobites* at the Odéon, owed its popularity chiefly to the acting of the young conservatoire pupil, Mlle. Weber, whose début in the principal rôle has raised

her at once to a high rank in her profession. Even with the powerful assistance of M. Belot, Alphonse Daudet failed to convert his realistic novel *Sapho* into an interesting play, and the director of the Gymnase must look back regretfully to the runs of *Le maître des forges* and *Prince Zilah.* The other theatres, even including that of Mme. Sarah Bernhardt, have had to bear up against semi-failures or to fall back on *reprises* of old favorites. There is, however, an exception to be made in favor of the little Vaudeville where M. Sardou's *Georgette,* with Tessandier in the title rôle, was played all winter to over-flowing houses. The play raised much discussion and perhaps owed part of its success to that circumstance. As a study of morality on the modern French stage it is certainly interesting, though the impression left on the mind after seeing it, is more painful than pleasant.

Georgette the heroine singer at a café-chantant, has managed to amass an immense fortune by discreditable means, and to cajole into marriage a ruined and semi-imbecile English duke. She throws a veil over her past by representing herself as having been, at the time of her marriage with the duke, the widow of a Brazilian gentleman, whom she had followed to his country, and whose fortune she inherited. By dint of extraordinary tact mingled with surpassing assurance, Georgette succeeds in getting received into the most exclusive circles of Parisian society and dreams of an honorable marriage for a daughter who was born in the stormy days in France and is now passed off as the Brazilian's child. This daughter, Paula, is beautiful and accomplished and has been brought up in a convent in absolute ignorance of her mother's past history. She is the object of Georgette's passionate adorations, the only human being that this unfortunate woman has ever truly loved.

When the play opens, the movement seems to have arrived for the fulfilment of Georgette's hopes and schemes, the son of one of their most aristocratic acquaintances has fallen in love with Paula, and is about formally to demand her hand. All seems to be going smoothly when Nemesis arrives in the shape of the young Vicomte's uncle, a retired Colonel, who recognises in the parvenue duchess the çi-devant grisette of his garrison days at Marseilles. Luckily for Georgette; there are no witnesses to this recognition, and as he is still ignorant of his nephew's intentions, she manages to persuade him to pledge his word of honor not to betray her. The Colonel is described as a mirror of honor and chivalry, and therefore Georgette may be excused for sharing the delusion of the audience, and believing she has conjured the danger which menaced her. A disagreeable surprise awaits her on learning of the projected alliance with his family, the Colonel promptly breaks his word and reveals the whole disgraceful secret to his outraged sister. The falseness of this note does not seem to

have struck M. Sardou, who continues to treat the Colonel as the type of an honorable man to the end of the piece.

The interest of the play is now centred in the struggle between the two mothers; the aristocratic and virtuous countess adamant where the honor of her house and her son's future are concerned, and the 'cabotine' duchess frantic with impotent grief, and rage at the overthrow of her schemes for her beloved daughter's happiness. A terrible scene ensues in which the sympathy of the audiences is powerfully involved for the erring woman in whom maternal love is represented as condoning past sins, and whose impassioned language, as she reproaches the immaculate countess with rendering virtue odious by her want of charity, almost carries away the cool judgment of the critic. Yet this reflection will present itself; if motherly love could excuse such sins as those of Georgette, might not the countess be allowed a little consideration for the feeling which led her to object to her only son being made the means of rehabilitating the outcasts of society? That the young people themseves should be left quite beside the question is characteristic of M. Sardou's nationality; the mothers alone excite interest. Paula is as uninteresting a piece of perfection, and Gaston as flabby a 'jeune premier' as most of the young lovers of French comedy.

There is, indeed, a scene between the young couple in which Paula dares her lover to marry her without his mother's consent, but after the dramatic excitement of the preceding one, it is tame and insipid, and instead, as would be the case on our stage, of the interest culminating in it, it is stamped with that want of reality which French writers usually impress on their pictures of the intercourse of virtuous girls with their lovers. A half consent is wrung at last from the countess by the untrustworthy Colonel, on condition of Georgette retiring for ever from the false position she has usurped in society, and exiling herself to her husband's country; this concession is indignantly rejected as casting too great a slur on Georgette by depriving her of the joy of her daughter's presence.

The play ends by Gaston, meekly resigning Paula and announcing his intention of satisfying his mother by marrying the traditional cousin, who is of course at hand, ready to receive the truant with rapture, while Georgette and Paula clasp each other in an impasssioned embrace under the approving eye of the Colonel.

About the cleverness of *Georgette* and the striking nature of the scenes, there can be no doubt. M. Sardou is too old and talented a play wright to disappoint us there; as to the questions raised, we do not attempt to solve them, and we venture to say that M. Sardou has not succeeded in doing so either. Is such a past as Georgette's capable of being affaced by a passionate absorbing love? Should the future of a child be spoiled by the effect of a parent's sin? These are very old enigmas of life, and they have received their answers rather from the

common-sense of mankind, than from the theories of poets or dramatists. Two minor points we may notice as illustrating a fundamental difference in national morality. First, the measure in which the will of the parent should be allowed absolutely to influence the destiny of the son after he has arrived at man's estate, and secondly, the stainless integrity of the word of honor of a gentleman.

By an English or American audience, neither the Colonel nor his nephew would be gently treated. A young man who throws the whole weight of breaking off an unsuitable union on the shoulders of his mother; a soldier, who under any circumstance however trying, breaks his word of honor, are characters who would be regarded as almost beneath contempt by the men of our unyielding race. They were not so regarded here, and we must judge M. Sardou's clever play by the rules of morality of the public for which he writes, leaving questions of national morality for an article of wider scope.

M. Lovett Cameron.

SHAKESPEARE SOCIETIES.

The sixteenth year of the Avon Club, of Topeka, Kansas, closed with a Banquet and a Shakespearian menu on The Birthday, April 23d, 1886. The course of study is summarized as following: *October* 12.—1. *Henry IV.* Narrative of the play, with incidental observations upon the character of Falstaff. A. M. F. Randolph; Selected passages. Mrs. Pierce; Comments. Miss Kingman and members of the Club. *October* 26.—2 *Henry IV.* Narrative of the play. C. J. Brown; Selected passages. T. J. Kellam; Comments. Miss Crosby; *November* 9.—*Twelfth Night.* Narrative of the play. J. W. Gleed; Character of Malvolio. W. H. Rossington; Selected passages. Mr. Davidson; Comments. Mrs. Morton. *November* 23.—*Titus Andronicus.* Narrative of the play. J. D. McFarland; Character of Titus. W. C. N. Garvey; Tale of the Banquet. Miss Putman; Comments. Robert Pierce. *December* 8.—*Henry VIII.* Narrative of the play. Dr. A. H. Thompson; Impersonation. Mrs. Kellam; Henry VIII as a King. R. B. Wheeler; Selections from Acts I and II. Mrs. Garvey and members of Club. *December* 21.—*Henry VIII.* (Continued.) History of time covered by the play. Miss Woodard; Henry VIII as a Husband. J. G. Slonecker; Catharine of Arragon. Miss Crosby; Selections from last three acts. Mrs. Rodgers. *January* 4.—*Much Ado About Nothing.* Narrative of the play. Mrs. McFarland; Selected passages. Mrs. Brown; Comments. A. K. Rodgers. *January* 18.—*Hamlet.* Narrative of the play. Miss

Kingman ; Sketch of Polonius. Miss Davidson ; Readings from Act II and part of Act III. Mrs. Way ; Comments. Dr. A. H. Thompson. *February* 1.—*Hamlet*, (Continued). Character of Hamlet. C. S. Gleed ; Readings from Act IV. James Moore ; Comments. Mrs. Kellam.

The plays proposed to be considered during the season 1886–87 are : *October* 11.—*Twelfth Night*. Miss Crosby, Mr. Brown, Mr. Morton, Mrs. Thompson, Mrs. Rodgers. *October* 25.—*Antony and Cleopatra*. Mr. Rodgers, Mrs. McFarland, Miss Adams, Mr. J. W. Gleed, Mr. Davison. *November* 8.—*Antony and Cleopatra*. Mr. Garvey, Miss Crosby, Miss Putnam, Mr. Rossington, Mr. Way. *November* 22.—*Two Gentlemen of Verona*. Mr. McFarland, Mrs. Davison, Mrs. Morton, Mr. Kellam, Mrs. Rossington. *December* 6.—*Merchant of Venice*. Mr. Slonecker, Miss Kingman, Mrs. Brown, Mr. Thompson, Mr. Morton. *December* 20.—*Merchant of Venice*. Mrs. Rossington, Mr. Brown, Mr. Pierce, Mrs. Way, Mrs. Garvey. *January* 3.—*Much Ado About Nothing*. Miss Kingman, Mr. McFarland, Mr. Moore, Mrs. Wheeler, Mrs. Kellam. *January* 17.—*Othello*. Mr. Thompson, Miss Adams, Mrs. Morton, Mr. Norton, Mr. C. S. Gleed. *January* 31.—*Othello*. (Continued) Mrs. Thompson, Mr. Dickinson, Mr. Slonecker, Mr. J. W. Gleed, Mrs. Pierce.

The Shakespeare Society of New York, since its incorporation early in 1885, has accomplished a great amount of work. Four notable publications have already been issued by this comparatively young but vigorous society, namely :

1. *Ecclesiastical Law in Hamlet*, by R. S. Guernsey.
2. *Venus and Adonis. A Study in Warwickshire Dialect* (with glossary), by Appleton Morgan.
3. *Shakespeare and Alleged Spanish Prototypes*, by Albert R. Frey.
4. *Digest Shakespearianæ*. (*sic*). Part 1, A.,—F., by Appleton Morgan.

The Shakspere Club of West Philadelphia, originating largely through the influence of Mrs. Geo. W. Kendrick, adopted a Constitution and By Laws, and held its first regular meeting Nov. 25th 1882, thirteen members being present. With weekly two hour meetings intermitted only by Summer and Christmas Holidays, the Club has held together, with accessions to its numbers, until at the present time it boasts twenty-three members, all creditably regular in attendance. The Officers are as follow : President, Vice President, Treasurer, Librarian and Secretary, no officer holding her seat for two consecutive years. A new Critic is appointed by the President for each Play and is selected according to the alphabetical order of name. The Officers for the present season are : Mrs. Geo. W. Smith, President, Miss. Josie Alexander, Treasurer, Mrs. Junius R. Clark,

Librarian, and Mrs. W. H. List Secretary. The order of exercises is as follows:— First roll call (to which each lady responds with a quotation culled from the lesson of the day, or any previous lesson on the same play); second, reading of the Minutes; third reading and criticism, (the President having previously selected the play and appointed the actors). At the end of each scene, the Critic takes charge, requiring of each lady explanation of any obscure passages, mythological or historical allusions occuring in her part, and in the event of her failure to do so, must be prepared with such explanation herself. Several essays are also prepared and read during the course of the study on a play, the subjects and writers being selected by the President. The ladies have at all times the privilege of consulting the Society's Books of Reference to be found in the hands of the Librarian. In this manner the club has gone over fourteen of the plays. Before the summer holidays set in, a charcteristic Entertainment is arranged, which marks the improvement made during the year. Yearly and initiary assessments, absent and late fines provide a comfortable treasury, by means of which the club is slowly but surely accumulating a valuable Library.

The past session of the Montreal Shakespeare Club has been distinguished by good and persistent study, and the new year opens with promise of renewed zeal as indicated by the following: Programme of work, Session VI. (1886–7). September 13th. Preliminary Meeting. *Hamlet* (Sept. 20–Nov. 1):—September 20th. "Lilly's Predecessors," by R. W. Boodle; October 4th. "Lilly," by E. W. Arthy; 18th. "Peele," by A. D. Nichols; November 1st. Papers on *Hamlet*, by Messrs. Short, Rielle and Marler. *The Merchant of Venice* (Nov. 8–Dec. 13):—November 8th. "Greene," by J. MacGillycuddy; 22d. "Marlowe," by W. McLennan; December 6th. "Shakespeare," by H. Abbott; 13th. Papers on *The Merchant of Venice*, by Messrs. Gould, Parker and W. McLennan. *Richard III* (Dec. 20–Feb. 7):— December 20. "Ben Jonson," by W. de M. Marler; January 10th. "Chapman," by F. McLennan; 24th. "Heywood," by W. P. Sloane; February 7. Papers on *Richard III*, by Messrs. Lafleur, Duclos and Sloane. *Troilus and Cressida* (Feb. 14–March 21):—February 14th. "Marston," by F. T. Short; 28th. "Webster," by C. H. Gould; March 14. "Beaumont and Fletcher," by E. Lafleur; 21st. Papers on *Troilus and Cressida*, by Messrs. Boodle, Arthy and Nicolls. *A Midsummer Night's Dream* (March 28–May 16):— April 4. "Massinger," by A. Parker; 18th. "Ford," by N. J. Rielle; 23d. Annual Dinner; 25th. Annual Meeting; May 2nd. "Randolph," by C. A. Duclos; 16th Papers on *A Midsummer Night's Dream*, by Messrs. Abbot, F. McLennan and MacGillycuddy. R. W. Boodle, Hon. Secretary.

At the meeting of the New Shakspere Society, of London, held June 11th, the papers read were *On Hamlet's Age*, by Sir. E. Sullivan, and *On the relations between Shakespeare and his wife*, by Mr. F. A. Marshall.

REVIEWS.

HAMLET'S NOTE-BOOK.*

It is an unfortunate truth concerning Baconian literature, whether it be contrary to the Baconian view or for it—seldom can it be said that it is characterized by high literary merit, or, indeed, that it has much interest for the literary public, nor is it to be wondered at, for the controversy at best concerns facts which are largely hypothetical and it is, therefore, scarcely possible to clothe them in words and in thoughts that would raise the discussion of the question into the proper realm of literature. In a word, the controversy, though it concerns literary subjects and literary people is, in reality a scientific one, and is, therefore, best conducted on scientific lines. Its literature is thus apt to be uninteresting and at times dull, and this very failing which arises solely from the nature of the subject and not because of any inherent lack of interest, has been, perhaps, the reason why the controversy has been deprived of the fair and just hearing to which, in the eyes of its supporters it is entitled.

Two notable exception to the general rule have appeared recently and call for more than passing mention. Mr. Richard Grant White's paper on "The Baconian Craze" originally published in the *Atlantic Monthly* and since reprinted in his posthumous *Studies in Shakespeare* has been ably answered, and in the best manner, by Mr. W. D. O'Connor in the admirable brochrue *Hamlet's Note-Book*. Mr. White's article will be remembered as having been one of the brightest of his essays, written in his happiest vein, and abounding with the biting sarcasm for which he was noted. He was thoroughly merciless in his manner, and the unfortunate lady whom he had selected as his opponent was forced to see her thoughts and her facts twisted and turned in whatever way suited best the genius of her tormentor. It is little wonder that the Baconians raised a veritable howl of rage, for acrimonious literature numbers few such bitter pieces. Mr. O'Connor wrote a reply to Mr. White's attack, but, pending its publication in one of the literary magazines he died, and Mr. O'Connor did not feel justified in then publishing his counter attack on him, until the publication of the *Studies in Shakespeare*, with the announce-

*Hamlet's Note-Book, by William D. O'Connor, Boston and New York, Houghton Mifflin & Co., 1886.

ment that the essay in question had been prepared for publication in book form by the author himself, did away, naturally enough, with his scruples, and he therefore issued his own reply to Mr. White in book form also.

Mr. O'Connor will be remembered as one of the earliest converts to the Baconian question. He was a friend of Miss Bacon and of Hawthorne, and is the gentleman to whom the latter, in his *Recollections of a Gifted Woman* assigns the task of placing her in her true light before posterity. Mr. Wyman states in his *Bibliography* that an article with this purpose in view had been prepared by Mr. O'Connor and will shortly appear. This, however, is not the case, and it is doubtful if Mr. O'Connor will be able to find the time to devote to the task given him by Hawthorne. This is much to be regretted, for Delia Bacon, though we regard her views of the authorship of Shakespeare as the earliest symptom of the malady that darkened her later years is one of the most remarkable figures in American literature, and it is more than a pity that so great a personality as her's, a genius so pronounced and so deep, and so original a thinker as she was, should be passed over in so uncharitable a manner as she has been because her one fault was that she originated the theory that Bacon was the author of the Shakespeare plays.

Mr. O'Connor's attack on Mr. White is quite as capital as the latter's on Mrs. Pott. He shows us in the first place how thoroughly rude Mr. White is in his treatment of Mrs. Pott as a lady, and how absurd he is when he condemns all Baconians, great and small, to the gentle care of the keepers of lunatic asylums. And in truth his point is well taken, and the epithets he showers upon the author and her subject—which he styles "frantic fancy," "preposterous incredibility," a "self-delusion"—are such as would be inadmissable in polite society and are out of place in sober controversy. Mr. O'Connor next takes up Mr. White's illustrations and shows, not only how he has distorted them and twisted them in every way that pleased his fancy irrespective of good breeding and of scholarship, but also how he has deliberately suppressed the most striking illustrations and hence given a wrong impression of the value of Mrs. Pott's work. He presents a strong plea for her *Promus*, and so ably does he present his case that one has more than half a mind to open her book again and study it in the free-minded and unbiased way he has shown us.

Perhaps the most interesting part of the book will be found in those pages where Mr. O'Connor submits the theory that the Sonnets were by Sir Walter Raleigh, he being the "begetter," that is to say, the author, W. H., and the "well wishing adventurer," his friend, Thomas Hariot. He does not attempt to do more than indicate the theory and the question is one that can not be reopened here, but, having been started it will undoubtedly bear fruit in some shape.

Mr. O'Connor closes his little book with an impassioned appeal for Bacon, quoting many instances where the same person has written both poetry and prose, the one of the gayest and the other of the dullest nature. On the whole it is one of the most satisfactory defences of the Bacon side of the controversy we have seen, and certainly one of the most entertaining to read.

LITERARY NOTES.

Professor Hiram Corson, who holds the chair of English Letters in the Cornell University, Ithaca, has given, during the past session, a course of forty lectures on Shakespeare to students of the university. The lectures of which the course consisted were prepared for the John Hopkins University in Baltimore and were delivered there in the Peabody Institute.

President Gilman, in his tenth annual report of the John Hopkins University, states: "Special study was directed during the year to the writings of Shakespeare. Professor Corson, whose instructions during two preceding winters had exerted a marked influence in this community, gave twenty lectures upon Shakespeare, in January, February, and March. After two introductory discourses, he discussed ten of the principal plays, namely, *Romeo and Juliet*, *King John*, *Much Ado About Nothing*, *Hamlet*, *Macbeth*, *Coriolanus*, *Julius Cæsar*, *Antony and Cleopatra*, *Winter's Tale*, and *Cymbeline*. It was the speaker's purpose, as he stated it, to represent the poet's early, middle, and late work, and, along with a presentation of the organic structure of the plays selected, to indicate Shakespeare's progress in the creation of character, to contrast his portrayal of characters with that of Ben Jonson and other contemporary dramatists, and especially to set forth his interpretation of life which is concretely resident in the plays,—in a word, to present the plays on the human side rather than on the scholastic. * * During the month of January, Mr. Edmund Gosse, Clark lecturer on English Literature in the University of Cambridge, gave a course of six lectures, on the rise of Classical Poetry in England, from Shakespeare to Pope. * * So large a number of persons desired to hear Professor Corson and Mr. Gosse that the authorities of Peabody Institute kindly opened one of their large halls to the University, and these lectures were therefore announced as under the auspices of both foundations."

Mr. Gosse has followed up this line of study in further lectures, and has given recently in Cambridge, England, a series of six lectures on English Drama at the end of the seventeenth century.

Prof. Corson, also, in continuing his work before the students of the Cornell University, has been led to explore with further interest the dramatic action of the Plays. An especial interest attaches to these lectures because their author as President Gilman implies, has occupied himself in them not with textual criticism merely, but with study of the plays as plays—as works of dramatic art.

He proposes to prepare his work this Summer for publication in a volume wherein the points presented will be entered upon much more fully. But through his kind permission, SHAKESPEARIANA is enabled to publish this month a summary of one of these lectures—the one on *Hamlet*—derived from abstracts made for the use of the students.

Mr. A. H. Bullen edits the reprint of *Arden of Feversham*, one of the apochryphal plays sometimes considered to be Shakespeare's, and adds to it an introductory essay. This is one of the series of reprints of old English plays so carefully published by Jarvis & Son, of London. The issue is limited to 250 copies. The text follows the rare quarto of 1592 in the Dyce Collection at South Kensington.

A reprint of *Mr. William Shakespeare's Comedie of the Tempest*, 1623, is published by Simpkin, Marshall & Co.

King John is the last volume of the altogether admirable Clarendon Press edition of Shakespeare, edited by W. Aldis Wright, A. M.

Shakespeare's England, by William Winter, is added to the cheap and choice reprints from American authors published by David Douglas, the Edinburgh publisher.

During the course of Mr. Halliwell-Phillipps's work on the sixth edition of the *Outlines*, just issued in two volumes, many interesting illustrations of his facts have come to his notice. But just at the close of his labors something happened, which he thus describes in a letter quoted by *The Nation*:

By one of the most singular accidents of the kind that have ever occured, the original title-deeds of Shakespeare's estate at New Place have been discovered in the archives of a country family in Shropshire, and have found their way—*mirabile dictu*—to Hollingsbury Copse. One of them is torn, but the other five, dating from 1532 to 1602, are as perfect as when they were in the poet's own rooms. They are inestimable personal relics, that are absolutely free from the doubts of authenticity that must be inevitably attached to other kinds of domestic memorials.

The twelfth and closing volume of the Avon edition of Shakespeare, which contains *Pericles* and the Poems, was issued the last of June by Kegan Paul, Trench & Co., London.

Julius Cæsar is the first of a series of little volumes called the Parallel Series, just published by Whittaker & Co., of London, giving the English text and a German translation on opposite pages. Schlegel and Tieck's translation. as revised by Barnays is the one adopted by the editor, Prof. Charles Sachs. *Romeo and Juliet, Henry VIII*, and *Lear* will follow, in succession.

A good little pamphlet copy of *Hamlet* to be had for a dime, is added to Cassell's popular *National Library*. This volume is of especial interest, because Professor Morley has carefully compared the text with that of the first and second quartos and the first folio, has revised the usual text and has attempted to give some new readings.

A new and revised edition of *King Richard II; a Shakespearian Epic*, giving a condensed narrative of the play, a character-analysis, and a chronological table of Shakespeare's life, is printed by F. Pitman, London.

Mr. J. Hill, who has been contributing for some two months and more past, a series of articles entitled *Shakespeare, traditionalty considered*, to the Stratford-upon-Avon *Herald*, finds in the play references to Stratford life and Warwickshire ways which seem to him confirmative of the Shakespearian authorship. He closes his last chapter on *The Early Historical Plays* as follows:

There are two references in this play (*2. Henry VI.*) which have apparently a local allusion. First the name given to the armourer, Thomas Horner, appears but a disguise, for Hornby, the smith, whom he had known all his life as next neighbour to his father in Henley-street; and second, the play upon the word "Gaultier, being water rightly sounded." His old schoolmaster, the parson and lawyer, Walter Roche, affected the Latin form of signature, with which Shakespeare would be very familiar, "Gualtern Rocher," yet upon ordinary occasions was content to write himself "Water Roche, minister."

The Guild Accounts in the Corporation Records of Stratford-on-Avon, recently printed in the *Stratford-upon-Avon Herald* under the direction of the Record Committee of which Mr. Flower is chairman, are reprinted (a few copies only, in paper, 58 pp.), "for the Corporation and for sale to those who might not have availed themselves of the opportunity of preserving them as they appeared in the pages of the *Herald*." Many of these accounts are undated, but it appears that they are included in the interval from 1353—1504. The original accounts are written upon skins of parchment, sewn together, so as, in most instances, to form rolls of considerable length.

The reprints makes addenda to the *Descriptive Calendar of the Stratford Records*, by Mr. J. O. Halliwell, printed in folio,

London, 1863. The above accounts, however, are not of special Shakespearian interest, and in the *Descriptive Calendar* they were simply catalogued without order of subject or date. A copy has been received through the courtesy of Mr. Sam: Timmins.

A third volume of Mr. Halford Vaughan's *New Readings and New Renderings* of Shakespeare's tragedies is among Messrs Kegan Paul, Trench & Co.'s new books of last month.

In the 21st *Jahrbuch* of the Deutsche Shakespeare Gesellschaft—a brief summary of whose contents appeared in the last number of SHAKESPEARIANA—notices are given of several American works of the past year. Among these are favorable notes on Richard Grant White's *Studies in Shakespeare*, Walter Furness's *Composite Photography applied to the Portraits of Shakespeare*, J. Parker Norris's *Portraits of Shakespeare*, and a crustier mention of a fellow-German, Prof. C. C. Schaeffer's essay on *Hamlet*, which he further entitles *An Earthquake of Critic and Criticisms*.

The critic of the *Literarische Uebersicht* has an especially high opinion of Mr. Norris's work. Though he disagrees with him as to the question of opening Shakespeare's Grave, he commends his unselfish devotion to his theme, his profound knowledge and his exhaustive treatment of it, which, as he says, admits his book into the first rank of what is valuable.

The fine edition of Pope's works, published under the editorship of Messrs. Elwin & Courthope, has now reached the tenth volume. Among the many letters of a miscellaneous correspondence which make up five volumes of this edition, is one from Bishop Atterbury to Pope, in which the Bishop thanks the poet for lending him a volume of Shakespeare, and as he says:—"putting me upon reading him once more before I die." Yet, though he enjoys him, he finds it not easy to understand, declaring that "the hardest part of Chaucer is more intelligible to me than some of these scenes, not merely through the faults of the edition, but the obscurity of the writer."

The editor of Dr. Furnivall's facsmile edition of the Shakespeare Quartos, Mr. Arthur Symons, is to edit some of Mr. Havelock Ellis's series of selections from Elizabethan Dramatists, to be published by Messrs. Vizetelly, London.

A work on Elizabethan Society, by Mr. Herbert Hall, dealing with the social life of that important period in town, country and court, and drawing information from new and original materials, is announced as forthcoming shortly from the press of S. Sonnenschein & Co., of London.

The Bibliography of Sir Walter Raleigh, by T. N. Brushfield, M. D., has been reprinted from the *Western Antiquary* by S. G. Commin

of 230 High Street, Exeter, England. A *Bibliography of the History of the World and of the Remains* was issued previously by Dr. Brushfield.

The only specimen of the religious drama of East Anglia in the fifteenth century, the play of *Abraham's Sacrifice*, quite different from the five or six existing plays on the same theme, is the most interesting part of *a Common-place Book of the fifteenth Century, containing a Religious Play, and Poetry, Legal Forms and Local Accounts.* Printed from the original MMS., at Brome Hall, Suffolk, by Lady Caroline Kerrison. Edited with Notes by Lucy Toulmin Smith. Trübner & Co.

The Sketch of E. A. Sothern, to appear in the last volume of the Hutton-Matthews Series of histrionic biographies, will be written by Sothern's friend, Mr. Wm. J. Florence. The chapter on Edmund Kean has been furnished by Mr. Henry Irving. Mr. Bunner of *Puck* writes of Joe Jefferson and Mr. Lawrence Barrett of Edwin Forrest.

The Stage Life of Mary Anderson, (George J. Coombes, New York), Mr. William Winter's book recently issued, will be found a complete, and readable account of Miss Anderson's career as an actress. Readers of SHAKESPEARIANA will find the chapter describing her performance of *As You Like It*, in the Shakespeare Memorial Theatre, in Stratford-on-Avon, and the chapter entitled *Rosalind in New York*, of especial interest.

Mr. Winter's record of the American tour of Mr. Irving, published in book form last year, will be remembered with pleasure and the public interested in a serious and sympathetic criticism of modern dramatic characterizations will be glad to hear that Mr. Winter intends to prepare similar chronicles of the histrionic course of Edwin Booth, Ellen Terry, Lawrence Barrett and others.

MISCELLANY.

SHAKESPEARE'S MARRIAGE LICENSE.—There is a curious entry in the register of marriage licenses preserved in the Consistory Court at Worcester, which is so little known and so well deserving of investigation that no apology is necessary for bringing it more prominently before the notice of biographical students, etc. It is in these terms: "1582, Nov. 27. William Shaxpere and Anne Whateley of Temple Grafton," the latter surname being supposed to be a metonym for Hathaway. This singularly bewildering notice was discovered a few

years ago by the Rev. T. P. Wadley, of Pershore, who, in assuming that the entry refers to the poet, who was married on the day following the above date, remarks that there is no other record of the grant of a license to any one of the name in that year. The registers of Temple Grafton are missing.—*Athenæum.*

SHAKESPEARE'S WIFE.—"A Shakespeare Student" writes to the *Daily News*:—I observe that some of your contemporaries make merry over the suggestion that "Anne Whateley" in the Bishop's register of marriage licenses at Worcester is identical with Shakespeare's Anne Hathaway; but this metamorphosis, as you justly observe, ought not to surprise anyone who is aware of the laxity of all orthography in the sixteenth century. A superfluous "h" before an aspirate or a vowel—as we have it in "whoop," "whole," etc., and in the pseudo place-surname "Watherston" for the true place-surname "Atherstone" would then have been a mere trifle. The printers of the first folio would probably not have objected to "Hubbub," though as a fact they perversely preferred to spell this word "Whoo-bub." As to "Hathaway," "Athaway," "Atheway," or "Atheley," these would certainly have appeared to a scribe in 1582 to be pretty much the same thing. Of the poet's name there are at least twenty contemporary spellings, from "Shakspere," to "Shagspere," and "Shaxberd"; while his friend and neighbour Shawe, as Mr. Halliwell-Phillipps notes, actually spelt his own Christian name in eleven different ways, ranging from Julius to "Julyues" and "Julyles." The argument, however, does not rest upon these considerations, but chiefly upon the enormous improbability of the coincidences which must be assumed if we dispute them. The customary bond given to the Bishop saving him harmless "for licensing," &c., "William Shagspere and Anne Hathwey," is dated November 28th, 1582; the entry of the license to "William Shaxpere and Anne Whateley, of Temple Grafton," is dated November 27th, 1582. Shakespeare was no doubt a common name in that part, so was Hathwey or Hathaway. But is it to be believed that at the very same moment of time and in the same small diocese another Shakespeare, whose Christian name was William, obtained a license for a marriage with another Anne, and that while this latter license was registered in due form, the poet's license was by some strange oversight altogether omitted? In the bond Anne Hathwey is described as "of Stratford," as she might be at that moment, whether her parents and her permanent home were at Shottery or at Temple Grafton. If we add to this the obvious transmutability of "Hathwey" and "Whateley;" that the village of Temple Grafton is but five miles from Stratford; that Hathaways are known to have been then established there: and, lastly, that Richard Hathaway, of Shottery, the traditional father of Anne, mentions in his will, made only the year before the poet's

marriage, his six children by name—three sons and three daughters—and that among them there is no Anne, I think it must be admitted that the claims of the Shottery cottage are something more than "threatened."

THE SHAKESPEARE MEMORIAL THEATRE.—On Saturday the 19th of June, an important and interesting addition was made to the Shakespeare Memorial Buildings, Stratford-on-Avon, through the munificence of Miss Mary Anderson, who has devoted to the purpose the entire proceeds of her performance last August, when she made her debut as Rosalind. The façade of the picture gallery is being enriched by the insertion of two large large panels representing Comedy and Tragedy respectively. The former by the forest scene in *As You Like It*, where Orlando meets Rosalind disguised in doublet and hose; the latter depicting the graveyard scene in *Hamlet*, the young Prince in the act of moralizing on Yorick's skull. The sculpture is by Karl Kumner, a German artist, who has carried out the designs most faithfully. The third panel representing History—"Hubert and Prince Arthur"—was put in about a year ago, and the exterior embellishment of the buildings is now completed, Comedy, History, and Tragedy being each illustrated from the great dramatist's works.

SHAKESPEARE'S PART IN THE QUEEN'S JUBILEE.—In celebration of the commencement of the fiftieth year of her Majesty's reign a very pleasant, and in one sense a very original, entertainment was on Saturday night, the 19th of June, provided for a large number of guests invited to the Inner Temple by Mr. Stavely Hill, the Treasurer, and the Benchers. The proceedings began with Shakespearian songs, glees, and madrigals, tunefully rendered by members of the famous choir; and then upon a stage erected at the end of the handsome Inner Temple Hall, there was given what is, we believe, the first dramatic performance undertaken here since the day of James I. This was rendering of the comic scenes from *Midsummer Night's Dream*, in which there appeared Messrs. Powles, Dundas Gardiner, Boulter, Warburton, R. A. Pritchard, and Dr. Pritchard. There is no need to criticise a performance which manifestly entertained a friendly audience, and which, by reason of its locale and surroundings, suggested a quaint compromise between a penny reading and a mediæval function. In a brief but hearty speech, sonorously delivered, Mr. Staveley Hill, Q.C., M.P., then expressed the feelings of loyalty which animated hosts and guests alike, and asked H.R.H. Princess Louise, who, with the Marquis of Lorne, was present, to convey to the Queen the good wishes of the large assembly on that the last night of the forty-ninth year of her prosperous reign. It was now close on midnight, and the company filed as rapidly as might be into

the adjacent church (The Temple Church), for the first time brilliantly and gracefully lighted with electricity, and greatly improved by the removal of the obstructive brass standards. The appearance of the interior of the famous old church was very striking, with its large congregation in evening dress listening at midnight to the solemn yet joyful strains of the organ, and rising to sing "God Save the Queen." The brief prayers were read by Dr. Vaughan, and the more serious phases of the celebration having been brought to a fitting end, a cheery fanfare on the organ from Dr. Hopkins suggested that the company should adjourn to the library for supper. The whole arrangements were smoothly and liberally carried out, and the very incongruity of the entertainment will cause it to remain for some time fresh in the memories of those who were fortunate enough to be present.—*Birmingham Daily Gazette.*

Shakespearian Phrases.—The power of Shakespeare over the public is shown by the extent to which his phrases have become incorporated into our language. In this point, indeed, he is unequalled. Among these is "bag and baggage," "dead as a door nail," "proud of one's humility," "hit or miss," "love is blind," "selling for a song," "wide world," "cut capers," "fast and loose," "unconsidered trifles," "westward ho," "familiarity breeds contempt," "patching up excuses," "misery makes strange bedfellows," "to boot," "short and long of it," "comb your head with a three-legged stool," "dancing attendance," "getting even" (revenge), "birds of a feather," "that's flat," "tag-rag," "Greek to me" (unintelligible), "send one packing," "as the day is long," "packing a jury," "mother wit," "kill with kindness," "mum" (for silence), "ill wind that blows no good," "wild-goose chase," "scare-crow," "luggage," "row of pins" (as a mark of value), "viva voce," "give and take," "sold" (in the way of a joke), "your cake is dough." The girl who playfully calls some youth a "milksop" is also unconsciously quoting Shakespeare, and even "loggerhead" is of the same origin. Shakespeare is the first author that speaks of "the man in the moon," or mentions the potato, or uses the term "eyesore" for annoyance. Another often-quoted utterance may be more mentioned, simply because it is misunderstood: "One touch of nature makes the whole world kin," which is supposed to express the power of sympathy, whereas it solely referred to the wide-spread operations of selfishness.

Shakespeare and Greater England.—Quiet Stratford-on-Avon was all agog with a sense of the greatness of the day, and the honor her "mellifluous and honey-tongued" poet has entailed upon his native residence, when the Indian and Colonial representatives convened in England made their pilgrimage to Britain's *Cor Cordium.* The orderly streets were gay with bunting, decorative draperies and

fripperies spanned the way here and there, and were made salient by inscriptions from that great source of mottoes universally pertinent, the works of William Shakespeare. Crowds gathered long before eleven o'clock, when the picturesque delegation from all parts of her Majesty's great Colonial and Imperial possessions arrived, and Parsee, Hindoo, Nova Scotian, Australian, Canadian, English, and one may be sure, more than one stray American from the States besides, proceeded with pomp and circumstance of State to the Parish Church where was baptised and buried the man who could have livingly expressed with due dramatic touch the significance of such a motley gathering of a nation's growth. After the Vicar had welcomed the visitors and they had got what cold pleasure there is in viewing "valour's monument," the Mayor had his say at the Town Hall, from whence they went to "see the reliques of this town," the Birthplace, and New Place Gardens, and the Memorial Buildings.

A hearty English luncheon, with toasts and speeches, at Clopton House, given by the Mayor of Stratford, Sir Arthur Hodgson, and his wife, fitly concluded the visit.

Shakespeare by Auction.—It not often that three copies of the first folio of Shakespeare's plays are sold by auction during the course of a single month. Every specimen, perfect or imperfect, is gradually being secured for public libraries, and in the course of a few years the possession of a copy of any kind—good, bad, or indifferent—will be almost hopeless for a private collector. A hundred years ago £10. was considered a fair sum to pay for a first folio Shakespeare (Wright's sale, 1787). At the present time £716. 2s. is not considered out of the way (Daniel's sale, 1864). The prices paid during the month of May did not together equal the latter amount, the reason being that all the copies were imperfect and lacking in "tallness." The Hartley Catalogue (sale of library of the late Leonard Lawrie Hartley, May 3d, and nine following days—Puttick and Simpson—)describes what must rather irreverently be styled "the lot" (250) as imperfect, the title, on which is Shakespeare's portrait, being wanting. The leaf opposite, containing the ten lines of poetry by Ben Jonson, was likewise mutilated, and here and there leaves had been mended. This was a pity, for in other respects the book was practically unique in size, being considerably larger (¼ in.) than the Syston Park Copy, described in the catalogue of Sir J. H. Thorold's library as "the largest and finest copy known." Had this book been perfect, it would have sold for £700, at least; as it was, it was bought in for £220, a sufficiently large sum considering its numerous imperfections. The Court of Chancery, by whose order the sale took place, had fixed a higher reserve, probably influenced by the consideration that Mr. Hartley in his lifetime had given £500 for the copy in question. Had the chief clerk known that it was bought a few years ago for £75 at a

"knock-out," and afterwards sold to Mr. Hartley for the sum quoted above, he might possibly have fixed a lower price.

At the Hotham sale (selections from library of the late Rev. H. J. Hotham, May 13th, and three following days—Sotheby, Wilkinson and Hodge,—) another copy was knocked down for £26. (305). This specimen does not call for any special notice, as its principal points lay in its many deficiencies. The title and dedication were in *fac simile*, and the verses had been taken from the fourth folio and inlaid; in addition to this the book was dirty and full of faults.

Quite different was the specimen produced at the Addington sale (517), (the library of the late Samuel Addington, May 24th and 25th, Sotheby, Wilkinson and Hodge,—) for, though not perfect—the verses being inlaid—it was very much better in point of condition than either of the other two. It wanted size, however, 12⅝ by 8¼ being below the mark, and so was knocked down to Mr. Ellis with its imperfections on its head for £280. It deserved a better fate; for, if the Hartley copy reached £220, this one should have cleared the third century and been well on its way to the next.

It may be noted, also, that the third folio Shakespeare, 1664, at the Addington sale brought £130. This copy was very large 13⅜ by 8⅞, and fine, and as nearly all the copies were destroyed in the Great Fire of London, its actual rarity exceeds that of the first folio. The fourth folio, 1685, a very fine specimen, measuring 14⅛ by 9⅛ in., brought £23. 10s.

The above is from *Sales by Auction* in *Book-lore* for July.

To this it may be added that at the sale in New York of the library of C. W. Fredrickson, Esq. (April 12th and three following days—Bangs & Co., Broadway), a second impression of the second folio, the third leaf of preliminary matter corresponding with that of the Barton Copy in the Boston Public Library, the verses opposite title and title page being in M.S., and the last leaf in fac simile — lot 1788 brought $250. Another copy of the second Folio, lacking title-page and verses, three preliminary leaves and a number of pages here and there, a maimed and sheared edition (1789) was bought for $1500, and a copy of the fourth folio lacking the portrait (1790) was sold at the same sale for $30.

Strange to say, among the books of Joseph Crosby, Esq., sold in New York, March 24th, 25th and 26th (Bangs & Co.), there were no original editions of the folios.

Shakespeare Portraits.—A new portrait of Shakespeare has been discovered by Mr. Tchoniko. It is as doubtful as it is the usual fate of such portraits to be, having been found in the possession of a Russian in St. Petersburg where it was brought by a Venetian who bought it in France.

Mr. J. Parker Norris gives the following account of another portrait

brought to his notice by Mr. Cook, of Southfield House, Henley on Thames, England:—

Mr. Cook states that the picture belonged to his father, and that he remembers seeing it when a child, over sixty years ago. Where it originally came from, however, or any details concerning its history, are matters of which we are left in the dark.

It is an oil painting, on canvas, 5¾ inches by 4¾. The length of the face is 2⅞ inches, and there is a companion picture of the same size, representing Ben Jonson. The picture is evidently a copy of the Chandos portrait, but the artist who painted it has taken great liberties in copying it. That this was quite common in the last century, is shown by a copy from the Chandos portrait, drawn by B. Arland, and engraved by G. Duchange, which was published in the first edition of Theobald's Edition, 1733. It bears considerable resemblance to Mr. Cook's picture, and yet Arland's drawing was from the Chandos.

Dekker on Felony—Apropos of the Latin indictment, on which Ben Jonson was arraigned for killing the player Gabriel Spencer recently published in the *Athenæum*, and some interesting notes of Dr Nicholson upon the subject, Mr. P. A. Daniel writes to the same magazine:-

"In his *Notings on Ben Jonson's Felony Trial*, Dr. Nicholson credits me with being the first to observe a passage in *Satiromastix* containing a possible allusion to this trial and to Jonson's escape from its perils through the intervention of a player—possibly Shakespeare, but the credit, if any, is not mine. Forty years ago Mr. J. P. Collier made a note of it in his introduction (p. xx.) to *Memoirs of Actors*, published for the Shakespeare Society; and probably most readers of *Satiromastix*, before and since then, have been attracted by the passage in question."

The passage, page 152, reads:—

Thou art the true arraigned poet, and shouldst have been hanged, but for, one of these charitable copper-lac'd christians that fetched thee out of purgatorie.

Wilfred Ball has made etchings of Gerard Johnson's bust of Shakespeare in the Church of the Holy Trinity, at Stratford-on-Avon, and of the church itself.

At St. James, Curtain road, Shoreditch, opposite the spot once occupied by the old Curtain Theatre, a Shakespeare memorial window was unveiled recently.

The Deputy Keeper of the Public Records, of England, in his recently issued fortysixth report describes certain papers, bequeathed to the Public Record Office, by the late Mr. Rawdon Brown, which touch upon Shakespearian matters and which are reported thus in the *Athenæum*:—

Vol. Sixty-five contains a series of letters written from London in Shakespeare's time. The authors are the Venetian Ambassadors, Francesco Contarini and Marc' Antonio Correr. In one of the letters dated 18 Feb., 1610, it is stated that Arabella Stuart complained of

"una certa circonscrittione della sua persona," or parody of herself that the "comici publici" had purposed to bring on the stage. By the "comici publici" may not improbably be meant the King's Players, who, by turning Arabella Stuart into ridicule, expected to please their chief patron. Mr. Rawdon Brown adds, 'In Lord Braybrooke's *Audley End* at p. 263, mention is made of "the Venice Players," A. D. 1610. I wonder whether either of these two companies had any hand in bringing Arabella Stuart on the stage, and I should also like to know whether the fact of there having been Venetian players in England in Shakespeare's time has been noted by his commentators when alluding to the Venetian origin of so many of his plays; for we must consider as Venetian, not merely scenes actually laid in Venice, but also, all such as relate to the Signory's dependencies whether on the mainland as at Padua and Verona, or in Cyprus or in Dalmatia. In this volume Mr. Rawdon Brown has inserted much useful information on historical points arising out of the letters, and also in relation to Shakespeare's plays.

Shakespeare is just at present receiving a great deal of attention in California. First came the revivals of *Macbeth* and *A Midsummer Night's Dream*, by Mr. Mckee Rankin's company, which stirred things up wonderfully. Then Mr. Locke Richardson visited San Francisco, Oakland, and Berkely and attracted much attention by his graceful and scholarly interpretations of the plays. *The Overland Monthly* speaks in the kindest terms of him, remarking that, to an especial extent he succeeds in sinking himself, although his presentations of character have a tendency to run in type. A Locke Richardson Shakespeare Club has been organized in Oakland, with Mr. C. B. Bradley, president, Mr. R. B. Snell, vice-president, Mr. C. J. Woodbury, 2nd vice-president, and Mrs. F. B. Ginor, secretary. The object of the club is "the study and reading of Shakespeare." The membership is limited to fifty. The Twelfth By-law, a most useful one, and one sadly needed by other clubs, forbids refreshments. Another club, in San Francisco, presided over by Mrs. Florence Williams, consisting of about sixteen ladies and gentlemen, has been reading *Cymbeline*, *The Tempest*, *The Comedy of Errors*, *Richard III*, *Henry IV*, *Merchant of Venice*, *As You Like It*, *Timon of Athens*, *Antony and Cleopatra*, and the Sonnets.

Irving at Oxford.—Mr. Irving lectured at Oxford, in the New Schools in High-street, on the Saturday, June 26th, preceding Commemoration week. Considered apart from its interest as a sign of the times and the liberalizing influences of the genial master of Balliol, this address, says the *Athenæum*, "was a thoughtful and judicious piece of work, pleasantly humorous at points, and sound in its estimate of the four tragedians, Burbage, Betterton, Garrick, and Kean, with which it dealt."

It is said that Mr. Irving lost the degree which his Oxford friends had wished to confer upon him by two votes only, and this narrow escape from awarding university honors to an actor occurred where strolling players were once forbidden to act during term-time.

The Sunday Evening Concert, another of Chancellor Jowett's subtle innovations, to which Mr. Irving and the quadrangle dignitaries listened the next day, was made up, largely, of Shakespearian songs and glees.

Mr. Irving's lecture under the general heads given below, is thus briefly reported :—

THE STAGE IN SHAKESPEARE'S TIME.

Figure to yourself a crowd of fops, chattering like a flock of daws, carrying their stools in their hands, and settling around and sometimes on the stage itself with as much noise as possible. To vindicate their importance in their own eyes, they kept up a constant jangling of petty, carping criticism on the actors and the play. In the interval of repose which they allowed their tongues they ogled the ladies in the boxes, and made a point of vindicating the dignity of their intellects by being always most inattentive during the most pathetic portions of the play. In front of the house matters were little better; the orange girls going to and fro among the audience, interchanging jokes—not of the most delicate character—with the young sparks and apprentices, the latter cracking nuts or howling down some unfortunate actor who had offended their worships; sometimes pipes or tobacco were being smoked. Picture all this confusion, and add the fact that the female characters of the play were represented by shrill-voiced lads or half-shaven men. Imagine an actor having to invest such representatives with all the girlish passion of a Juliet, the womanly tenderness of a Desdemona, or the pitiable anguish of a distraught Ophelia, and you cannot but realise how difficult under such circumstances great acting must have been. In fact, while we are awe-struck by the wonderful intellectuality of the best dramas of the Elizabethan period, we cannot help feeling that certain subtleties of acting, elaborate by-play, for instance, and the finer lights and shades of intonation, must have been impossible. Recitation rather than impersonation would be generally aimed at by the actor.

DAVID GARRICK.

After introducing David Garrick very cleverly, Mr. Irving continued: Consternation reigned in the home at Lichfield when the news arrived that brother David had become a play-actor; but ultimately the family were reconciled to such degradation by the substantial results of the experiment. Never was a man in any pro-

fession, perhaps, that combined so many various qualities. A fair poet, a most fluent correspondent, an admirable conversationalist, possessing a person of singular grace, a voice of marvellous expressiveness, and a disposition so mercurial and vivacious as is rarely found in any Englishman, he was destined to be a great social as well as a great artistic success. When Whitefield was building his tabernacle in Tottenham Court Road, he employed one of the carpenters who worked for Garrick at Drury Lane. Subscriptions for the tabernacle do not seem to have come in as fast as they were required to pay the workmen, so that the carpenter had to go to Garrick to ask for an advance. When pressed for his reason, he confessed that he had not received any wages from Mr. Whitfield. Garrick made the advance asked for, and soon after quietly set out to pay a visit to Mr. Whitefield, when, with many apologies for the liberty he was taking, he offered him a £500 bank note as his subscription toward the tabernacle. Considering that Garrick had no particular sympathy with Nonconformists, this action speaks as much for his charity as a Christian as it does for his liberality as a man. We must remember much Garrick did for the stage. Though his alterations of Shakespeare shock us they are nothing to those outrages committed by others, who deformed the poet beyond recognition. Garrick made Shakespeare's plays once more popular. He purged the actors, for a time at least, of faults that were fatal to any high class of drama, and, above all, he gradually got rid of those abominable nuisances (to which we have already alluded) the people who came and took their seats at the wings, on the stage itself, while the performances were going on, hampering the efforts of the actors and actresses.

EDMUND KEAN.

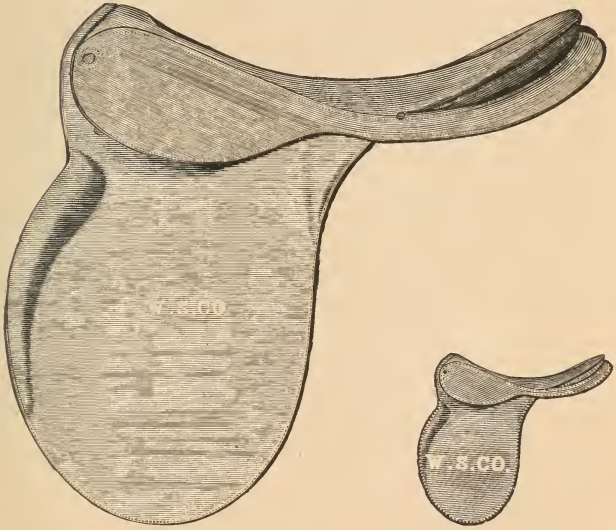
Edmund Kean was twenty-seven years old before his day of triumph came. Without any preliminary puffs, without the flourish of trumpets, on the evening of January 26, 1814, soaked through with the rain, Edmund Kean slunk more than walked in at the stage door of Drury Lane Theatre, uncheered by one word of encouragement, and quite unnoticed. He found his way to the wretched dressing room he shared in common with three or four other actors. As quick as possible he exchanged his dripping clothes for the dress of Shylock; and, to the horror of his companions, took from his bundle a *black* wig—the proof of his daring rebellion against the great law of conventionality, which had always condemned Shylock to red hair. Cheered by the kindness of Bannister and Oxberry, the latter of whom offered him a welcome glass of brandy and water, he descended to the stage dressed, and peeped through the curtain to see a more than half-empty house. Dr. Drury was waiting at the wings to give him a hearty welcome. The boxes were empty, and there were about

500 people in the pit and a few others "thinly scattered to make up a show." Shylock is the part that he is playing, and he no sooner steps upon the stage than the interest of the audience is excited. At the end of the third act everyone was ready to pay court to him; but he held aloof. All his thoughts were concentrated on the great Trial Scene, which was coming. In that scene the wonderful variety of his acting completed his triumph. Trembling with excitement he re-resumed his half-dried clothes, and, glad to escape, rushed home. He was in too great a state of ecstacy at first to speak, but his face told his wife that he had realised his dream—that he had appeared on the stage of the Drury Lane, and that his great power has been instantly acknowledged. With not a shadow of doubt as to his future, he exclaims, "Mary, you shall ride in your carriage;" and, taking his baby boy from the cradle and kissing him, said, "And Charley, my boy, you shall go to Eton," and he did. Garrick was no doubt his superior in parts of high comedy. He was more polished, more vivacious; his manner more distinguished, and his versatility more striking. In such parts as Coriolanus, or Rolla, John Kemble excelled him; but in Shylock, in Richard, in Iago, and, above all, in Othello, it may be doubted whether Edmund Kean ever had an equal. As far as one can judge, not having seen Kean one's self, from the many criticisms extant, written by the most intellectual men, and from the accounts of those who saw him in his prime, he was to my mind—be it said without any disparagement to other great actors—the greatest genius that our stage had ever seen.

WHITMAN SADDLES.

Made in 250 Styles.---Ladies and Gentlemen.

The highest military authorities, including General Sherman and Miles, approve of the "Whitman" Saddle. For Park riding they are unequalled.



"Whitman" Park Saddle. Ladies Saddle.

No Sore Backs. No Stuffing for Moths to Eat.

Price, from $7.50 to $150.00.

ILLUSTRATED CATALOGUES FREE.

WHITMAN SADDLE CO.,

118 Chambers St., New York City.

BE SURE to include in your list of PERIODICALS FOR 1886

some, if not all, of the following, for they are the very best and are found in the homes of all cultured people.

Nineteenth Century. No other journal numbers among its contributors so many brilliant thinkers and profound scholars. The most important changes in the thought of the times are submitted to searching criticism and review

Contemporary Review. The monthly contributions, by eminent writers, describing the contemporary life and thought of the leading nations of the world, give it an unique position among other Journals, presenting an epitome of all that best deserves attention in the world of thought and action.

Fortnightly Review. The greatest exponent of radicalism in England. Its Editors and Contributors have ever been noted as leaders of progress, and have formed a school of advanced thinkers, which may justly be cited as the most powerful factor of reform in the British Empire and elsewhere.

Each, $4.50. Any Two, $8.50. All Three, $12.00.

British Quarterly. While discussing all branches of modern thought, is particularly devoted to the consideration of the more recent theories in Theology and Philosophy. Its articles are characterized by a keenly critical spirit, and for fulness of treatment and justness of criticism it stands alone, in its special field, among the periodicals of the world.

Edinburgh Review. Numbers among its contributors the greatest names that have moulded English thought for the past eighty years. While its policy admits the discussion of all questions, its conservatism is tempered with a liberalism that marks it as the INDEPENDENT REVIEW of the world.

Quarterly Review. Its reviews cover all the leading issues of the day, and embrace the latest discoveries in Science, in History, and in Archæology. Much space is devoted to ecclesiastical history and matters connected with the Church, thus making the Review invaluable to the clerical student, as well as of great interest to the general reader.

Westminster Review. Is notable for the latitude of its theological views, many of the most advanced of modern theories in theology having received in its pages their first authoritative support. A distinctive feature of this Review is its "INDEPENDENT SECTION," containing articles advocating views at variance with those of its editors.

Blackwood's Magazine. Is the leading and most popular magazine of Great Britain. The tone of its articles, be they fiction, incidents of travel, critical or political essays, is unexceptionable, rendering it most desirable for the Home Circle.

Each, $3.00. Any Two, $5.50. Any Three, $8.00. Any Four, $10.50. All Five, $13.00.

All of above are printed line for line—page for page—with English Editions, but in handier form.

Shakespeariana. While aiming to furnish a recognized medium for the interchange of views among Shakespearian scholars, and to afford the student the fullest information relative to Shakespeare's art, life and writings, SHAKESPEARIANA is specially designed to extend the influence of Shakespeare as a popular educator, and to stimulate the study of his works in our colleges and institutions of learning.

$1.50 Per Year.

☞ Full Index Circulars furnished upon application. ☜

LEONARD SCOTT PUBLICATION CO.,

1104 Walnut Street, Philadelphia.

THE FERREE PRESS PHILA.